

T H E S A N F R A N C I S C O B A Y

GUARDIAN

SEPTEMBER 20, 1989/VOL. 23/NO. 50

THE BAY AREA'S BEST... EVERY WEEK

ON THE COVER:

FALL ENTERTAINMENT

An impressionistic guide to the new era of nightclubbing. Plus interviews, reviews and previews of the upcoming season in music, dance, theater, movies and opera

A BAY GUARDIAN FORUM

THE VIEW FROM BACKSTAGE

It's been a tough few years for Bay Area theater, but seven prominent theater people present a surprisingly optimistic forecast for the 1990s

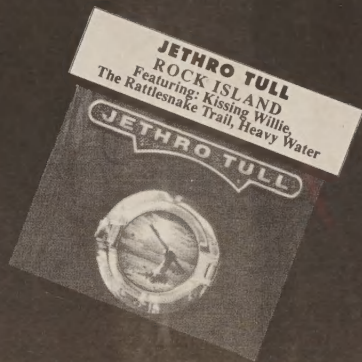
CLASS WARFARE WITH FOOTNOTES

Behind the unlikely crusade of Brad Sherman — the mild-mannered L.A. tax lawyer who wants to fight special interests on the Board of Equalization



Autumn blues: John Lee Hooker plays the Palace of the Legion of Honor on Nov. 19th.

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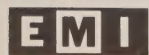
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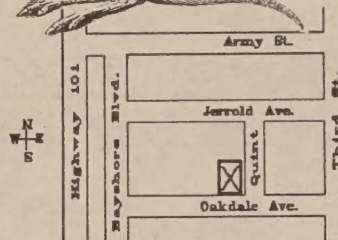
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IN THIS ISSUE

Lost in space

I GUESS San Francisco is a city without enough problems. The folks who pass the laws and publish the daily newspapers can't find enough to do with their time.

The supervisors, who want us to give them a hefty pay raise this November, are working overtime figuring out creative ways to make themselves look even dumber and more useless than they are. Here's what our fine civic leaders did this Monday (Sept. 18th): They passed a law, 9-0, that would require all local businesses to post notices in the workplace informing their employees that "marijuana can cause serious psychotic problems" and "even one line of cocaine has been known to kill the user."

The concept behind this legislative masterpiece: To inform the poor, unsuspecting and ignorant workers (the ones who have managed to completely avoid the vast torrent of anti-drug-use propaganda that has been pouring out of virtually all the mass media in the United States for several years now) that drugs are bad for you.

"This, I hope, will make some people say, 'Ooh, I didn't know this could kill you,'" Supervisor Wendy Nelder, the proud sponsor, told the San Francisco Chronicle, which reported the news on page one.

The measure passed 9-0. My congratulations to Doris Ward and Nancy Walker, who were lucky enough to miss the meeting and avoid joining in the mass orgy of public embarrassment.

I shouldn't be surprised, though: It's been that kind of week. After all, on Sept. 16th, the day after the state Legislature finished its session by gutting a crucial ethics bill and watering down a major open-meetings measure. The next day, the editorial page of the Sunday Chronicle had nothing to say about Sacramento — but it did feature a rambling, spaced-out essay on the problems of astronaut sex. And Herb Caen checked in with an equally spaced-out column endorsing the downtown stadium.

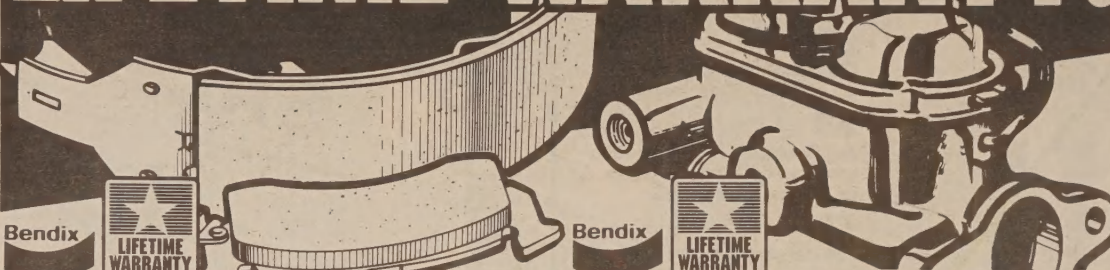
Caen's piece was a classic: He dismissed problems like the mayor's decision to let the Giants escape the rest of their lease (annoying, Caen says, only to "a few sticklers for silly things like contracts").

In case you missed it amid all the talk of astro-coitus and pot psychosis, there were some important developments from the state Capitol. As Craig McLaughlin notes on page 9, the Legislature seems to have agreed — after 35 years — to abide by some of the open-meetings provisions of the Brown Act. The final measure isn't perfect, but it's something of a victory for the forces of open government.

But somehow, the Examiner and Chronicle were notably absent from the fray (save for a single, limited editorial in the Chron, written by Mike Harris, the reporter whose series led to the passage of the Brown Act in 1954). The Chron editorial, like almost everything else the local dailies have done on Sacramento, ignored one of the key players on the pro-secrecy front — a guy named Willie Brown. But then, he only makes the papers when he does something important, like selling his car.

— Tim Redmond

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EDITORIALS

Stopping homelessness at home

THERE ARE lots of reasons for the increase in the number of homeless people on San Francisco's streets — cutbacks in federal spending on social programs, soaring housing costs, the growth of the underclass in the Reagan years... the list goes on and on.

When local politicians talk about homelessness, they like to recite some version of that list, because most of the items on it are pretty much beyond their control. It's easy for San Francisco officials to blame their problems on Reagan and Bush.

But homelessness is not a phenomenon exclusively made in Washington, D.C. If you want a tangible, direct example of how local policies contribute to the problem, you can start with San Francisco's failure to preserve low-cost residential hotel rooms.

Residential hotels aren't necessarily cheap — monthly rent in even some of the shabbier places can run upwards of \$300. But for people who lack substantial financial resources, any other kind of rental housing in this city is often beyond unaffordable — it's inaccessible. To move into a \$300-a-month apartment, you normally need at least \$600 and perhaps as much as \$900 or \$1,000 up front — first and last month's rent plus a hefty security deposit, key deposits, cleaning fees, etc.

Residential hotels offer an alternative. Often, tenants can pay as little as one week in advance — and that's all many people can afford. And while the rates keep climbing, residential hotel rooms are still cheaper than the vast majority of market-rate apartments.

The San Francisco supervisors will soon have the opportunity to preserve what's left of the city's residential hotel stock. If they refuse to approve the amendments to the Residential Hotel Conversion Ordinance sponsored by Supervisors Hallinan, Ward and Walker, they will have only themselves to blame when the ranks of the homeless swell.

AS JIM BALDERSTON notes on page 17, over the past 15 years, San Francisco has lost almost 15,000 residential hotel rooms. Some hotels were the victims of redevelopment, gentrification and the highrise boom. In recent years, though, an increasing number of residential hotel owners have decided that they can make more money by evicting their low-income tenants, giving the joint a quick scrub-down and a few coats of paint and turning it into a tourist hotel. Others

have simply demolished their buildings and sought to develop the site as expensive condos or a commercial office building.

Since 1981, San Francisco has had an ordinance controlling residential hotel conversions — but under Mayor Dianne Feinstein, the law was so riddled with loopholes that it was almost useless. Landlords who converted residential hotel rooms were required to put up as little as 40 percent of the cost of replacing those rooms — so many of the converted units were never replaced. And hotel owners were free to switch room uses from season to season, renting the rooms to tourists during the busy summer months and making them available to low-income residents only when business was slow. That encouraged many hotel owners to keep their buildings vacant all winter, to avoid the hassles of getting rid of the tenants each summer.

In all, City Planning Department figures show, some 1,600 residential hotel rooms have vanished since the law was passed.

Tenant activists have been clamoring for years for amendments to tighten up the law, but opposition from Feinstein, a landlord herself, kept the loopholes open. Art Agnos promised during his campaign to address the problem, and as mayor, he has made the Hallinan-Ward-Walker package a central part of his master plan for dealing with affordable housing and the homeless.

The case for the amendments is as clear as it could be, and with the mayor on board, it would seem the legislation should pass easily. But it's not that simple.

Hotel owners have hired Bob McCarthy and Duane Garrett — two of the most savvy, powerful lobbyists in town — to fight the amendments. And, as tenant lawyer Randy Shaw noted, "Whenever Bob McCarthy is working on an issue, what seems to be a non-controversial item suddenly becomes very hard to pass."

The amendments come before the Land Use Committee Sept. 28th. McCarthy and Garrett will be working behind the scenes; tenant activists and people concerned with the homeless problem ought to be out in force, in public, to let the supervisors know their constituents are watching them. There's no excuse for opposing this package — and any supervisor who bows to the landlord pressure and votes against it or tries to water it down should be prepared to accept the blame the next time the homeless show up in the park across the street from City Hall.

A ray of sunshine in Sacramento

ON SATURDAY morning, Sept. 16th, at about 1 a.m., after hours of wrangling and debate, the California Legislature agreed to abide by a limited version of the open-meetings law that has applied to every local government agency in the state for 35 years.

The process that led to the adoption of AB 427 was improper and possibly illegal, and the final measure falls far short of what open-meetings advocates had demanded. Still, the bill could lead to a significant reduction in legislative secrecy, and it represents a tangible if somewhat unsatisfying victory for the freedom of information forces.

Until the waning hours of the 1989 session, all the legislators could manage to do to address the festering problem of Capitol secrecy was to add a few vague policy guidelines to a vague, limited ethics bill that was set to go before the voters next June. But on Friday, Sept. 15th, the legislators suddenly "hijacked" a minor state lottery bill by Assemblyman Richard Floyd (D-Lawndale), deleting every word of the bill and replacing it with language that would make some of the provisions of the Ralph M. Brown Open Meetings Act apply to the Legislature.

Since the lottery bill had already passed both houses, the amended version — an entirely different bill — did not need to go through the normal, time-consuming committee review process. This sneaky, last-minute procedure — legal only if the issues in the new measure are "germane" to those in the old — leaves a sour taste in our mouths. So does the final shape of the bill.

As Craig McLaughlin reports on page 9, it re-

quires the Legislature and its committees to meet in public — but allows far broader exemptions than the Brown Act. For example, the bill allows legislators to hold "informal" dinner sessions, caucuses etc. as long as nothing "within the jurisdiction" of the legislature is discussed. That, of course, will be virtually impossible to enforce. The bill also allows closed meetings to discuss, not just pending litigation, but "reasonably anticipated" legal action — a term broad enough to cover almost any secret session on almost any topic.

But the bill is better than nothing. For the first time, it requires the Legislature to limit its secret meetings to specific circumstances. More important, it demonstrates that the press and the public, with a little organization and publicity, can force the most secrecy-prone of politicians to accept at least a limited degree of sunshine.

The San Jose Mercury News and its Sacramento correspondent, Bert Robinson, deserve credit for breaking and following the story of Legislative secrecy and agitating for reform. So does the Society of Professional Journalists and San Diego Union reporter Dan Carson. The California Newspaper Publishers Association refused to get involved until the final round, but its last-minute efforts were an important element in ensuring the bill's passage.

Enforcing the new law and plugging its loopholes will take constant vigilance, and new problems will almost certainly appear when the Legislature starts looking for ways to get around it next year. It's 35 years too late, and it's by no means perfect — but all things considered, it's not a bad start.

WHAT THEY'RE SAYING ABOUT 'DOMESTIC PARTNERS'



GUARDIAN GRAPHIC BY JERRY DOLEZAL

LETTERS

The real disaster

Jim Balderston blew it in his zeal to slam the San Francisco Chronicle. (See Disaster of The Week, 9/13/89.) He missed the real story, which appeared Wednesday morning.

First, Herb Caen reported that Ansell, Inc. won a government contract of \$24,644,907 to manufacture 529,998,000 condoms "for Third World countries and allies under the AID program (the Agency for International Development)."

Then, the Chronicle's Wednesday front section included Jim's list and acknowledged its Tuesday omission. The true Disaster of the Week was that Ansell, Inc. was the first brand listed that failed the UCLA test! What a fine example of our tax dollars at work. And what good will leaky condoms achieve in the Third World?

Ted King
San Francisco

The morals of Measure

Regarding Misha Berson's review of the Berkeley Shakespeare's Measure for Measure (Bay Guardian 8/30/89), I was surprised at her equivocal statement about "moral choice" in the matter of Isabella's rejection of rape: "[Isabella] swears to protect her chastity at any cost — including her victimized brother's life." I would go so far as to suggest the production, in its closing image of Isabella "slowly, almost mournfully" taking off her novice's veil, understands that the Duke's marriage proposal offers her no occasion for "moral choice." It doesn't matter to the Duke, just as it didn't matter to Angelo, that she had taken vows of chastity. Indeed, Isabella realizes both the Duke and Angelo unequivocally intend to defile her wishes and her person.

For such an interpretation I thank the production. Regarding rape there is no "moral choice" to be had.

Paul Hellyer
San Francisco

Petris defends his rent bill

Steve Stallone starts out with a deliberate lie by saying in his article of Aug. 23rd ("The Petris Paradox") that Senate Bill 912 "undermines rent control laws and tenants' rights in San Francisco Berkeley and numerous other cities and is quietly working its way through the State Legislature." Senate Bill 912 does not affect San Francisco and numerous other cities. It only affects four jurisdictions in the entire state: Berkeley, West Hollywood, East Palo Alto and Santa Monica.

This bill has been amended five times in print and has just recently been amended again (see story, page 8). These amendments are not based on a bill that is "quietly working" its way through

the Legislature. These major draft changes result from dozens of phone calls and meetings between representatives of renters and landlords in the four jurisdictions. We are now very close to consensus on this moderate measure from all parties.

Stallone states that I have eliminated the only real penalties the Berkeley Rent Board can assess for violations of the city's rent control law. What I have eliminated is an extremely punitive hammer that only Berkeley uses to forever punish landlords who have tried to comply with the ordinance, that made errors or omissions in their registration. Even Santa Monica and West Hollywood, both tough rent control cities, do not use the removal of the permanent Annual General Adjustment to forever deny a landlord his operational costs.

My bill says that once a landlord comes into "substantial compliance with the applicable local rental requirements and applicable local and state housing code provisions, and has paid all fees and penalties owed to the local agency and has satisfied all claims for refund of rental overcharges," then, and only then, can that landlord begin to get his/her AGA's reinstated, not for the time he was out of compliance, but only prospectively beginning after he has totally complied with the law.

The Berkeley Rent Board has shown its total hostility and vengeance against landlords by using this penalty and never allowing a landlord to come back into compliance. I believe that this restoration of AGA's will provide landlords who have been out of compliance an incentive to come into the program.

Next in his article, Stallone maintains that Assemblymember Tom Bates, Berkeley Mayor Loni Hancock and a majority of the Berkeley City Council oppose this bill. This surprises me! I have no letter of opposition from any of them. I know they have problems with the bill. As a matter of fact, I have conferred with Assemblymember Bates and accepted amendments suggested by him.

continued page 16

For the record

In our Cartoon Contest Resource Guide (see Bay Guardian, 9/6/89), we incorrectly listed the starting date for the class "The Art and Business of Humorous Illustration" as Sept. 10th. The class actually begins Sept. 25th. For more information, call 451-6248.

THE BAY GUARDIAN welcomes letters commenting on our coverage or other topics of local interest. Please keep all letters brief (we reserve the right to edit them for length as needed), type them, sign them (unsigned letters will not be published) and include a daytime telephone number for verification. We will consider reasonable requests to withhold the name of the signatory of a letter. Send all letters to: Letters, Bay Guardian, 2700 19th St., SF 94110. Letters may also be sent by computer via the Source (BB1214) or MCI Mail (address [San Francisco Bay Guardian]).

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Wilbur Storey, Statement of the aims of the Chicago Times, 1861

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If we have published a misstatement, we will endeavor to correct it quickly, and in an appropriate place in the newspaper.

If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. Its address is: P.O. Box 14147, Minneapolis, MN 55414, (612) 627-4262.

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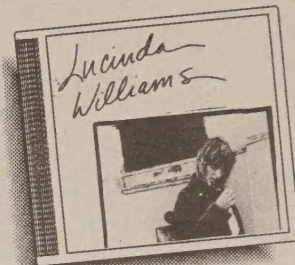


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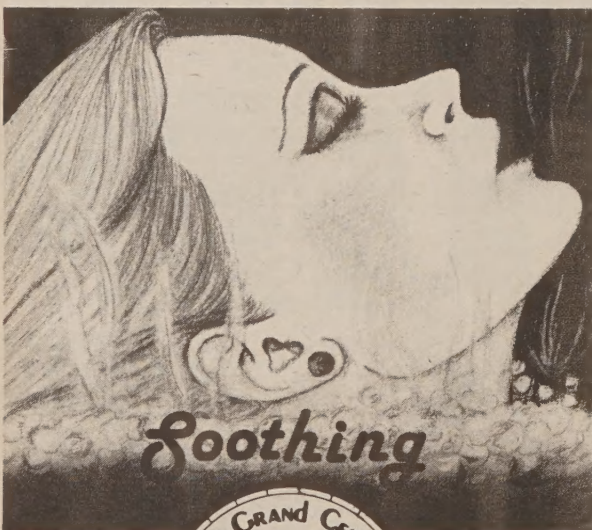
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Alerts

Produce without poison:

Now that five supermarket chains, including the Bay Area's Raley's and Petrin's, have promised to take pesticide-sprayed produce off their shelves, the group that negotiated those agreements is moving quickly to get other grocers to take the no-pesticide pledge.

The national campaign is being conducted from the San Francisco headquarters of the Consumer Pesticide Project, part of the National Toxics Campaign. Craig Merrilees, an organizer for the project, told the Bay Guardian the participating supermarkets are being subjected to pressure from other stores and from the pesticide industry.

"The single most important thing people can do," Merrilees said, "is to counteract that pressure by calling the presidents of these chains and thanking them for taking this stand." (Raley's president is Chuck Collings, (916) 373-3333. Petrin's president is Raleigh Jardin, 472-5860.)

Merrilees said there are many other roles for people who want to help get pesticide-sprayed produce out of stores.

The group has an organizing kit to help local community groups start up and work with stores in their communities. CPP also needs volunteers to: help in the San Francisco office, contacting activists in cities across the country; meet and help negotiate agreements with Bay Area supermarket executives and work as interns, under the direction of a media professional, on environmental media projects.

For information, call the Consumer Pesticide Project at 826-6314.

Coastweeks/coastal

cleanup day: Thousands of volunteers will pick up debris from beaches all along California's coast on Saturday, Sept. 23rd, in the fifth annual coastal cleanup, organized by the California Coastal Commission. Volunteers will record information on what they pick up, to be fed into a National Marine Debris Database.

In addition to the one-day event, participants are urged to make a longer commitment through the "Adopt-A-Beach" program, in which groups take responsibility for a particular beach, conducting at least two additional cleanups during the year and working to educate the community about recycling and care of the beach.

The cleanup is part of Coastweeks, a series of events continuing through October 9, including hikes, nature explorations and family activities. To find out about local events and about how you can participate in the

UNDER PRESSURE FROM TENANTS, PETRIS AMENDS HIS RENT BILL

IT WAS A changed version of Senator Nicholas Petris's rent control bill — greatly modified in response to widespread pro-tenant pressure — that finally made its way through the state Legislature last week and now awaits Governor George Deukmejian's expected signature. According to Lenny Goldberg, Berkeley's pro-tenant lobbyist, the combined actions of the cities of Berkeley, West Hollywood and Santa Monica, Berkeley Assemblyman Tom Bates, tenant activists and attorneys and hundreds of calls and letters from Petris's pro-tenant constituency made a significant difference. "It came out a lot better than the first version of the bill," Goldberg told the Bay Guardian.

One controversial section that would have restricted subtenants' rights and made eviction of subtenants easier was eliminated through a strange convergence of disparate interests. In an attempt to clarify the language, a provision was added giving full tenant rights to family members. But West Hollywood, which Goldberg also represents, has a large gay population and has enacted strong protections for domestic partners.

"Petris agreed to put in domestic partners and that drove some of the moral-majority Republicans up the wall," Goldberg said. "They didn't want to see in any way, shape or form any reference to domestic partners in state law."

Also, pro-tenant attempts to clarify legitimate subleasing aroused objections from the California Apartment Owners Association. "Anything reflecting tenant concerns was anathema to some of the Republicans and landlord concerns," Goldberg said. With no possibility of agreement, Petris took out the whole section.

The original version also included a one-year statute of limitations on landlord violations of local rent-control ordinances. All rent-control cities and tenant groups vehemently opposed this measure, arguing that it would encourage violations, because landlords would get off free if they got away with a violation for a short time.

Petris insists this was never his intent, that he just wanted all disputes to be settled within a year. After lengthy negotiations, the section was changed to keep the present statute of limitations, three years unless there is landlord fraud. "What looked like a very onerous provision became simply a clarification of current law," Goldberg said.

Goldberg told the Bay Guardian that in the middle of negotiations, pro-landlord groups made an attempt to insert a section allowing "separate agreements" letting landlords charge more than the legal rent for such amenities as parking and furniture. This issue is currently being hotly contested in Berkeley, with tenant activists charging it amounts to de facto vacancy decontrol. They say that if separate agreements are permitted, as Berkeley landlords have been advocating, landlords in practice can charge any rent they want, simply labelling the illegal excess a "parking fee," "laundry fee" or whatever.

But again West Hollywood blocked this provision, because of its own very stringent

controls on separate agreements, which require rent-board approval of any changes in original rental agreements.

Pro-tenant groups also wanted to add a provision awarding attorney's fees to the winning party in court cases involving rent overcharge and fraudulent owner-occupancy eviction. In an Aug. 14th interview with the Bay Guardian, Petris dismissed this issue as unimportant. But Goldberg said that in a later negotiating session with Assemblyman Bates, Petris readily agreed to such a provision and on his own added a section awarding court costs to the prevailing party.

Goldberg said even the language on restoring the Annual General Adjustments was narrowed slightly so as to minimize the impact of sudden large rent increases on tenants. "Senator Petris has been responsive to a number of our concerns," Goldberg said. "However, I still think these issues should have been addressed locally and taken to Berkeley voters."

— Steve Stallone

OPEN SPACE ADVOCATES WIN VICTORY ON MT. DIABLO

DEVELOPERS OF the proposed 720-house Crystal Ranch project on Mount Diablo have withdrawn their proposal in the face of a citizen initiative campaign against the development (see Bay Guardian, 8/9/89).

The developers, Braddock and Logan of San Leandro and Seeno Construction Company of Pittsburg, are now holding a series of meetings with community and environmental groups, and plan to submit a new proposal after the election, according to Seth Adams, staff person for the environmentalist group Save Mount Diablo.

Adams said his group submitted 10,600 signatures — the largest number in Concord history — July 28th, after the Concord City Council approved the Crystal Ranch plan earlier in the summer. Many residents opposed the plan because it called for a large number of houses, some to be built on prominent and visible ridges, and extensive grading.

In addition, the developers planned to reserve only a small amount of undeveloped open space, while most recent developments in the area have reserved at least half their land for a Mount Diablo open space area.

The Crystal Ranch developers unsuccessfully challenged the legality of the petitions, first asking the city clerk to declare them invalid, then challenging them on Contra Costa Superior Court. On Aug. 28th, the developers announced they would withdraw the project and would not campaign against the initiative. So far, Adams said, developers' representatives have met three times with community groups to discuss alternative proposals for the site. A Braddock and Logan spokesperson failed to return numerous Bay Guardian phone calls by press time.

Despite the developers' new stance, Adams said, "We still intend to run an aggressive campaign" for the referendum, noting reports that the developers have hired campaign consultant Richie Ross. He also predicted Crystal Ranch will be a

'We need city-centered, transit-oriented growth, not sprawl. The Bay region is losing the greenbelt that makes it a special place.'

— Sherman Lewis, Hayward activist

"cutting edge issue" for Concord City Council candidates.

In addition to its local success, Adams said, the referendum campaign has sparked interest from other communities facing similar issues. "We've gotten calls from other cities in Contra Costa County," Adams said. "And we got a call from a group in Hayward that plans to hold a referendum on the project the city council just approved there."

The opposition to Hayward's controversial project known as "The Ridge" suffered a defeat when the city council approved the development plan Sept. 13th, but reports of its death have been exaggerated, according to Sherman Lewis, chair of the Hayward Area Planning Association.

Continuing a six-year campaign against the project, a coalition of community and environmentalist groups plans to start collecting signatures soon to place a referendum against "The Ridge" on the April ballot.

In response to community concerns the developer, Hayward 1900, has modified the plan over the years, reducing the number of houses from 1815 to 1250 and promising to reserve 70 percent of the acreage for open space, as well as to contribute a fire station and other infrastructure support.

But Lewis says many residents still oppose the project, which would develop two of the 2½ miles of open ridge above Hayward and place visible rows of housing uphill from two county parks. "They talk about how many houses will have a wonderful view of the Bay region," said Lewis. "I say that means the Bay region will have a wonderful view of these houses."

In addition to the loss of open space, many residents fear the project will create traffic problems "that can't be mitigated," said Lewis.

Lewis added that he has another, less immediate reason for his years of work opposing the project. "We need city-centered, transit-oriented growth, not sprawl," he said. "With developments like 'The Ridge,' the Bay region is losing its special character, losing the greenbelt that makes it a special place."

Although a previous limited-growth referendum failed in 1984, Lewis attributed that loss to massive spending by Ridge developer Hayward 1900 and pointed out that the referendum still won 46 percent of the vote. This time around, Lewis says he doesn't know how the vote will go but "I'm optimistic."

— Joan Toppelman

AT LONG LAST, PUBLIC HEARING IS SET FOR VACANCY CONTROL

THE LONG-AWAITED San Francisco vacancy-control hearings are scheduled to take place on Sept. 28th, before the Land Use Committee of the Board of Supervisors.

Vacancy controls would limit the percentage a landlord could raise the rent on vacant apartments. Now, a landlord can evict a tenant and then raise the rent as high as he or she thinks the market will bear.

Tenant advocates argue that the lack of

rent control on vacant apartments undermines the whole rent-control program, since new tenants are protected against rent increases only after they move in at high rents. In addition, landlords have an incentive to evict tenants paying modest rents.

The landlord lobby vigorously opposes the measure, and has placed on the November ballot an alternative plan, Proposition Q, which would create a pool of money to build affordable housing. Tenant activists dismiss this plan as unrealistic.

The vacancy-control legislation was scheduled to be heard at the July 25th meeting of Land Use, but had to be cancelled after Supervisor Wendy Nelder, historically a supporter of vacancy control, refused to show up for the hearing, thereby denying the committee a quorum.

Nelder's action angered the 300 or so citizens — including many elderly people who made a special effort to appear at the hearing — and left the vacancy-control forces shaking their heads in disbelief.

Nelder is apparently satisfied that she has been consulted properly this time around, and the hearing is expected to go on as scheduled.

The issue is key both to Board President Harry Britt and to Mayor Art Agnos, who actively campaigned in support of vacancy control.

The plan is expected to make it out of committee and go to the full board sometime this fall. There the outcome is far from certain. Many supervisors have waffled on the issue of vacancy control and the pressure applied by the powerful — and generous — real estate lobby may be more than they can bear.

All residents are invited to attend the meeting and tell the Land Use Committee how they feel about this crucial piece of legislation. Sept. 28th, 1 pm, main chamber, City Hall.

— Jim Balderston

OPEN MEETINGS, ETHICS BILLS WATERED DOWN, THEN APPROVED

WHEN VOTERS go to the polls in June, they will have the option of directing legislators to draft and adopt an open-meetings law that has already been approved by both houses.

Senate Constitutional Amendment 32, adopted by the Legislature on Sept. 15th and scheduled to go before the voters in June 1990, is the centerpiece of an ethics package that includes provisions to shut revolving doors, open legislative meetings and ban honoraria, among other things. The amendment, however, provides only the broad outline for a new set of ethics laws, and directs the Legislature to enact statutes to implement the reforms.

Most of the more specific statutes have been put off until next year, but the law on open legislative meetings was introduced Friday, Sept. 15th and rushed through the Legislature. It passed the Assembly and was sent to the governor's desk some time after 1 am Saturday, just hours before the 1989 session ended.

To introduce the bill, leaders of both the

continued next page

Coastal Cleanup, contact the coordinator for your county: San Francisco: Joan Patton, San Francisco Oceanic Society, 441-5970; Alameda/Contra Costa: Jane Moorehead, East Bay Regional Parks District, 530-4875; Marin: Chris Gallagher, 332-3871. Or call 1-800-262-7848.

Activists face jail for silence

Robert Wells and Henry "Camo" Bortman, two members of the John Brown Anti-Klan Committee, are facing jail in Chicago for refusing to testify before a federal grand jury — even though the FBI agent who investigated the case stated he didn't believe the two were connected to the crime.

The grand jury was convened to investigate a death threat sent to the U.S. attorney in Chicago on stationery bearing the name of the John Brown Anti-Klan Committee. According to a motion submitted to the court by Wells' attorney, Jan Susler, FBI special agent John Larson admitted to her that "the letters appear to be phony and appear to have been written by someone trying to discredit the organization" and that "he believed that Mr. Wells and the JBAKC did not write or send the letters."

The group argues that the real purpose of the subpoenas and jail threat is the harassment of anti-racist activists, and that such grand jury "fishing expeditions" have a chilling effect on political protest and the exercise of First Amendment rights.

Wells and Bortman face their next hearing Monday, Sept. 25th — on that day in San Francisco supporters will rally from 4:30 to 6 pm at the Federal Building, 450 Golden Gate, SF. For more information call the John Brown Anti-Klan Committee at 330-5363 or write Prairie Fire Organizing Committee, PO Box 144422, SF 94114.



SHORT TAKES

Wednesday/20 — The San Francisco Nuclear Free Zone Coalition meets to mobilize organizers and volunteers for a petition drive and campaign to put a new NFZ initiative on the June 1990 ballot. 7 pm, New College, 777 Valencia, SF. Info.: 863-5364.

Thursday/21 — Positives Being Positive, a program of the AIDS Health Project, sponsors the forum "Living with HIV: People with HIV and Their Doctors." 7-9 pm, 1855 Folsom, SF. Info.: 864-4376. Celtic rock group Bedlam Rovers joins Eskimo in a dance concert to benefit tree planting and other environmental programs in Nicaragua and El Salvador. 9 pm, Ashkenaz, 1317 San Pablo, Berk. \$6. Info.: 788-3666.

Friday/22 — Former Black Panther Party activists and political observers speak in a forum entitled "The Political Legacy

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OnGuard

continued from previous page

Senate and the House gutted Assembly Bill 427, a California State Lottery bill by Assemblyman Richard Floyd (D-Lawndale). Floyd's language was struck completely and open-meetings language similar to that contained in the Ralph M. Brown Open Meetings Act, which applies to other government bodies in the state, was inserted. Legislators had to suspend the rules and hold a special after-midnight Rules Committee hearing to move the bill through on the same day it underwent substantial amendments, but in the end it passed both houses easily.

"When they want to, they can act in a hurry," Daniel Carson, president of the Central California Chapter of the Society of Professional Journalists, told the Bay Guardian. "We've come a long way since [Assembly Speaker] Willie Brown was saying we don't need any rules."

Both Brown and Senate President Pro Tempore David Roberti were listed as coauthors of the amended bill.

The bill requires the Legislature to meet in public except when discussing security issues, pending litigation and personnel matters. The personnel and pending litigation exemptions are broader than those contained in the Brown Act.

AB 427 also contains a specific exemption for caucuses of all the members of one political party from any house, although an opinion by the legislative counsel states that the exemption would not apply to committee caucuses. Caucus meetings would be illegal under the Brown Act if the party caucus constituted a quorum.

Under AB 427, legislators could continue to "work" bills by contacting a majority of any committee one by one. The Brown Act prohibits such "serial meetings."

Carson acknowledged the bill is not as tough as it could be, but said he would still ask his SPJ chapter to support the measure. "We're pretty happy with what we got," he said. "But if we had gotten to write the law itself, we would have written

it more tightly."

He noted that the bill is the product of negotiations between the press and the legislators and that legislators were extremely reluctant to give up party caucuses and the practice of working a bill. "Not to defend what they did, but to explain it, that is how the Legislature works today," he said. "We quickly saw we weren't going to be able to change the basic structure by which it operates."

He added, "If it turns out the law does not prove as effective as we think it will be, there's nothing in the constitutional amendment that would prevent us from coming back and tightening up the statute."

The Mercury News raised the secrecy issue in March, and other newspapers eventually followed suit. Last month, the California Newspaper Publishers Association entered the fray, and since then, the organization's general counsel and lobbyist, Michael Dorais, has been spearheading negotiations with the Legislature. A secret caucus of the Human Services Committee last month further angered many journalists.

"People gradually realized that this was a legitimate news story," Carson said. "All of a sudden Willie Brown was facing questions at every press conference about why he didn't have any open-meetings rules."

The Legislature may have moved quickly on the open-meetings statute to win critical media support for SCA 32. "A substantial body of journalists and editorial writers are going to look more kindly on the proposition going before the voters," Carson said. "We didn't make any threats but we made it clear: 'You guys give us a piece of the action and we'll be more likely to support your package.'"

The Assembly also adopted House Resolution 3, which sets internal rules for the Assembly that parallel AB 427 and will remain in effect at the whim of the Assembly even if SCA 32 fails. "We're hoping the Senate will adopt similar rules when they come back," Carson said.

—Craig McLaughlin

of the Black Panther Party," sponsored by Socialist Action. 8 pm, 3435 Army, room 308, SF. \$3; \$1.50 students/unemployed. Info.: 821-0458

Saturday/23 — The Oakland-Berkeley Rainbow Coalition meeting focuses on election of officers and the topic "The Supreme Court Is Rolling Back Our Civil Rights — Organize To Fight Back!" 10 am, Humanist Hall, 390 27th St., Oakl. Info.: 763-0142. Dr. Janusz Onyszkiewicz, Lech Walesa's representative and Solidarity's national spokesman, speaks on "Poland: Transition from Totalitarianism to Democracy?" 5 pm, Polish Arts and Culture Foundation lecture hall, 1270 Sutter, SF. \$10 donation. Info.: 474-7070

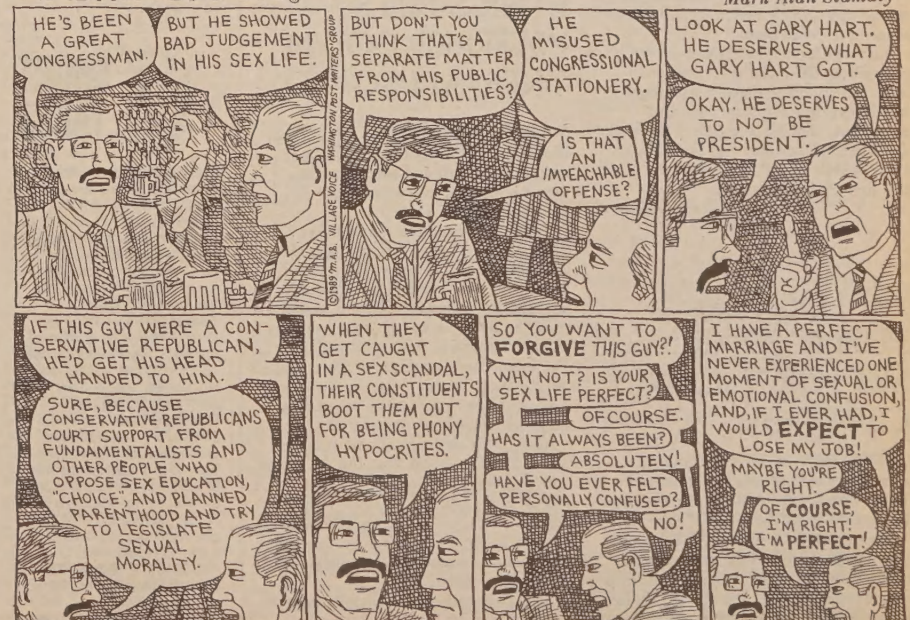
Sunday/24 — Former U.S. Senator Mike Ravel (D-Alaska, '69-'81) discusses his plan for a global constitutional convention to establish a peaceful system of international relations, at the Stone Soup Lunch of the Unitarian Center's World Community Committee, 12:15 pm, Franklin at Geary. \$2. Info.: 653-4012

Tuesday/26 Patrick Hamill of the Department of Physics of San Jose State University discusses the origin of the ozone hole and steps currently being taken to solve the problem. Noon-1 pm, club office, Commonwealth Club of California, 595 Market, SF. \$8; \$5 members. Info.: 543-3353.

— Jean Tepperman and Mary Beth Meehan

Political announcements, inside information, legislative alerts and other items concerning the electoral and cultural machinations of power may be sent to: Political Alerts, San Francisco Bay Guardian, 2700 19th St., SF 94110. Be sure to include a daytime phone number where you can be reached. For dated material, please give us a 14-day lead time prior to the event.

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This Week AT CITY HALL

BY JIM BALDERSTON

DISASTER OF THE WEEK

KQED-TV — San Francisco's public television station — has apparently decided to do away with its only locally produced, locally pertinent news program, citing the lame excuse of falling ratings.

Express — a weekly half-hour news show — is the last vestige of what once was a proud tradition of locally produced public television news programming.

Newsroom, KQED's outstanding nightly news program, once set a standard for Bay Area newscasts. The show ran from 1968 until 1980 and built a reputation for journalistic excellence. Both casual viewers and participants in the events covered by *Newsroom* watched the show with admiration and respect.

KQED did away with *Newsroom* in 1980, followed it with *A Closer Look*, then phased out that program in favor of the weekly, half-hour *Express*.

Now, according to KQED television promotions manager Joanne Sutro, the station is thinking of ending *Express*.

Henry Kroll, a former KQED board member, deplores the focus of San Francisco's public television station. "KQED's commitment to produce local programming will have been reduced to five-minute inserts," he said. "There will be no substantive public-affairs programming on the station."

Sutro denied that ending *Express* will mean less commitment to local news: "If we retire *Express* there will be another local public affairs program or programs. We would use the same resources, more than \$2 million, for local public affairs programming."

Longtime KQED observers, however, are skeptical, noting the steady decline in the station's local news over the years.

Express inherited from its predecessors a high standard for news programming, and most of the time lived up to that heritage. The recently-aired "Shield for Abuse," about the San Francisco Police Department, is an example of how well the show could do.

KQED publishes *Focus* magazine, which began as a viewer guide and has metamorphosed into the city's slickest — and thickest — monthly publication. "KQED's commitment is to publishing and not to local television programming," Kroll charged.

KQED is supported by local viewers and local taxes — the station receives money from San Francisco's Hotel Tax Fund. Because of this support, and because of its general civic obligation as a public station, KQED has a responsibility to reflect and serve its local constituency, specifically with local news coverage. The end of *Express*, we're afraid, may mean the abandonment of any serious effort to meet this responsibility.

— Jim Balderston

SFCCD: 2T = 1A

THE SAN FRANCISCO Community College Board will hold its monthly meeting on Thursday, Sept. 27th and the San Francisco Federation of Teachers Local 2121 will once again be there to raise the issue of faculty salaries.

According to the AFT, district faculty members are denied reasonable salary increases because the district has instead chosen to pay administrators more each year. The AFT has released figures showing that a first-year administrator with a master's degree is paid \$50,024 annually. A full-time instructor — also with a master's degree — is paid only about half that amount, \$25,480.

Chris Hanzo, spokesperson for AFT Local 2121, told the Bay Guardian the union wants the district to begin addressing the problem, and suggested that as a start the district put on hold the hiring of three \$60,000 administrators until a consultant's report on district administration is completed at the beginning of 1990. "The administration wants to fill all three of the associate directors' positions now," said Hanzo.

Hanzo said the salary structure for administrators was pushed up in July 1988, after the district administration argued that the entry-level salaries were too low. "The entry-level salaries were lower than other districts in the Bay Area," he said. "But once you got beyond entry-level, they were higher than other districts."

Hanzo said the district used the situation to push up all administration salaries, not just those below par: "It was dishonest and rotten," he commented.

Local 2121, now in contract negotiations with the district, says it is time for a change, since it has watched teachers' salaries remain static in the face of ever-increasing administration salaries. "They have to do something for the faculty this time around," Hanzo said.

The SFCCD board meeting starts at 7:30 pm, at 33 Gough St., district headquarters. Info.: 239-3000.

Huerta suit filed

UNITED FARM Workers Vice-President Dolores Huerta has filed her long-awaited lawsuit against the city of San Francisco for the injuries she suffered at a demonstration in September 1988.

The lawsuit was filed Sept. 14th — exactly one year after the incident in which Huerta was injured — by Huerta's attorney, Dianna Lyons, in San Francisco Federal Court. The suit asks for nearly \$24 million in damages from the city, and names as defendants — among others — Mayor Art Agnos, Police Commission President Louis Giraudo, Police Chief Frank Jordan and Deputy Chiefs Jack Jordan, Willis Casey and Frank Reed, along with officer Francis Achim, who is charged with striking Huerta.

Huerta suffered two broken ribs and a ruptured spleen in the incident. Achim has not been disciplined for the beating — Chief Jordan refused to bring charges to the Police Commission.

Included in the suit are charges of racketeering against city officials, who Huerta claims conspired to prevent information about the case from reaching the appropriate investigating agencies.

The suit was filed in both San Francisco Superior Court and U.S. District Court. We'll keep you posted on developments.

— Jim Balderston

SPUR: No on S

THE SAN FRANCISCO Planning and Urban Research Association's recent vote to oppose Proposition S — the domestic partners ordinance — marks the participation of the first mainstream political organization in the campaign to defeat the initiative at the polls.

Until now, the No on S campaign was limited to conservative religious groups with little experience in political campaigns. SPUR's vote to oppose the measure may mark the beginning of a broader organized campaign.

Dick Pabich, campaign manager of the Yes on S campaign, told the Bay Guardian there are signs that the opposition to Prop S may indeed be upgrading its activities. "We had someone call us and say that they were polled on the telephone about the issue, so someone is doing polling," he said.

Pabich said a stepped-up campaign, including the SPUR position, could become a problem for supporters of the domestic partners ordinance. "We will be concerned if this indicates a more mainstream political campaign against the measure," he said.

Pabich said he did not think the arguments against Prop S used by SPUR were very tenable. "We have a response for every one of their silly arguments," he said.

But SPUR, apparently, would not let anyone present a position in favor of the domestic partners ordinance to its members. "They decided not to let the sponsor of Prop. S — or anyone else — come in and speak for the measure," he said.

According to Pabich, SPUR's credibility on this issue is shaky. "This is a group that purports to be serious analysts of city policy and then won't allow anyone in to speak for the issue," he said. "Not only that, this group, although it claims to represent San Francisco, doesn't have a single gay member on its 52-member board."

Mike McGill, executive director of SPUR, told the Bay Guardian the board's decision reflected a larger feeling towards the Board of Supervisors. "I was startled by my board's cynicism toward the Board of Supervisors," he said. "That colored the Executive Board's positions on virtually every ballot item."

McGill said SPUR had three major areas of concern with the domestic partners ordinance. "The Board of Supervisors didn't look at the potential costs first, they voted for the law and then looked at the costs," he said.

McGill said the second concern was the impact of the ordinance on the private sector. "Is this only a measure about city policies or is it really the beginning of the process to extend it into the private sector?" he said. "We don't know, but we certainly don't trust the Board of Supervisors."

Finally, McGill asked why the sponsors of the bill included heterosexual partners in the ordinance and suggested this was a way to get around the state ban on homosexual marriages. "The more practical approach would be to lobby to change the state law," he said.

— Jim Balderston

This week at City Hall appears weekly in the Bay Guardian. Tips, information and suggestions for upcoming events and items can be sent in care of Jim Balderston, Bay Guardian, 2700 19th St., SF 94110, or leave a message at 824-4501.



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PRESS BOX

Ex/Chron op-ed pages: Out of balance, out of touch

By Barbara Johnson

IF YOU TURN to the editorial pages of San Francisco's two daily newspapers for a sampling of our diverse population's views on local and national issues, you will probably be disappointed.

Chances are the columns you scan will be written mostly by members of that well-known minority group, politically conservative white males. And any discussion of local issues may be hard to find.

Now a group of local journalists has documented this pattern with month-long studies of the Examiner and Chronicle editorial pages. The Media Alliance Central America Committee, with three years of experience monitoring local and national press coverage of Central America, conducted surveys of regular and guest editorial-page columnists, to determine who writes them and whether they present opinions that reflect the wide range of attitudes among San Franciscans.

The Examiner, surveyed from Jan. 2nd through Feb. 10, 1989, included 26 men and four women among its regular columnists. All together the men produced 117 columns, the women only 29. Columns with conservative perspectives (65) far outnumbered those from a liberal or progressive viewpoint (45). The Examiner columnists include some well-known, extremely conservative political writers like Guy Wright, Evans and Novak, Emmett Tyrrell, John Dvorak, David Broder, Ann McFeathers and, of course, William R. Hearst.

The only minority columnist is Thomas Sowell, famous for his consistent opposition to equal opportunity programs and quotas, and for his "blacks are poor because they deserve to be" attitude. The only progressive columnist who writes regularly for the Examiner is Stephanie Salter.

A survey of 14 guest Examiner columnists revealed an even stronger slant: All were written by men, the vast majority (11) of whom were white. At least half these columns reflected a far-right perspective and only two presented liberal or progressive views. The one column on Central America compared Nicaragua to Cuba (unfavorably). Two columns were written by blacks, one arguing, à la Sowell, against equal opportunity programs, on the grounds that blacks are responsible for their own failures. The other did come out against racism, criticizing the behavior of the Long Beach police in an incident in which a black man simply drove through the town as a test of the racism of the Long Beach police department. (The police performed as predicted, stopping the car and throwing the driver against a plate-glass window.) The Examiner also relied heavily on out-of-town writers (nine) as compared to five local columnists.

The Chronicle, surveyed from Oct. 17th through Nov. 18, 1988, demonstrated the same reliance on white male writers. Only one woman writes regularly for the Chronicle — the other 11 columnists are men. During our study the three liberal columnists (including humorist Art Hoppe) produced 29 columns, while the eight conservatives produced 76. All 12 of the columnists are white; only two are locally based.

The Chronicle guest columns featured 17 men and three women. Except for one column on cooperation between San Francisco and Oakland, the topics were mostly very general: the importance of science, stopping drugs, capital gains, trade with Canada, trade with Japan. Contributors included the Rockford Institute of Illinois, a Paris banker, private businessmen, Shinso University and a teacher from Yonkers.

This dependence on national and international writers and general topics was especially surprising because the Chronicle survey took place partially during a pre-election period. Despite numerous controversial ballot measures and local Congressional races, only two columns on local issues appeared: one on each side of the Missouri homeporting controversy. As could be expected, this was the only case in which the paper printed columns on both sides of an issue.

AFTER THE SURVEYS were finished, MACA contacted the editorial staffs of both papers to request meetings to discuss the results. We wanted to ask about their criteria for selecting columns and columnists and to request more access to the editorial pages for women and minorities. We were also concerned about the lack of fair and balanced pieces on Central America.

Chronicle editorial page writer Tom Benet and three of his assistants met with MACA on April 21st. They asserted that pieces are selected if they are "interesting and well-written," but could not be more specific. We asked about a hypothetical situation in which two equally good pieces were submitted, one by a woman. Would they choose that one? "Choices are not made on the basis of equal opportunity," Benet answered. "This is the real world."

Although this discussion didn't seem to get very far, we noticed that on July 1st the Chronicle ran an op/ed piece by a Boston pastor recently returned from a fact-finding delegation to El Salvador. The piece was balanced and accurate, and denounced human rights abuses by the government of El Salvador. Author William Alberts told MACA that when he contacted the Chronicle, he spoke to Tom Benet. Benet asked him if he knew Media Alliance and told him Media Alliance is putting a lot of pressure on the Chronicle, criticizing the paper for not giving a balanced view.

The Chronicle was at least willing to meet with us, and appeared to respond. By contrast, when we contacted Examiner editor Tom Dearmore to ask for a meeting, he said, "I am not disposed to meet with the committee. Selections are made on the basis of quality of product." We asked him to put that response in writing, but he declined, adding, "I've said all I'm going to say," but continued talking long enough to ask what Media Alliance is, how we are funded and how many members we have. As of press time, Dearmore's disposition toward us has not improved, but the Examiner has recently run columns by minority writers Noah Griffin and Carl Rowan on its op/ed page.

We will survey both papers again later this year, to see what progress has been made.

P.S.: For those who suspect that some letter-writers get published more frequently than others, we tallied the number of letters published by the Examiner from Dorothy Applegate, Thomas M. Edwards, Lanny Middings, Jack Pope and Tom Youngblood. All together these prolific supporters of Reagan, Bush and the Contras wrote 10 percent of all the letters published in the survey period — 27 letters.

UPDATE: After our Guardian PressBox article May 3rd on the Chronicle's coverage of the murder of the Salvadoran Attorney General, the Pledge of Resistance demonstrated at the Chronicle offices. Assistant Managing Editor Jack Breitbart and City Desk Editor Dan Rosenheim met with the demonstrators and a representative from MACA.

Since that meeting there has been a very noticeable improvement in the Chronicle's Central America coverage. The next major assassination was covered in a front-page article that quoted government, guerrilla movement, human rights and opposition leaders. The Chronicle has also run articles on the proposed "anti-terrorist" legislation pending in the National Assembly of El Salvador, the arrest of members of the opposition group Co-Madres and a press conference by leaders of the National University of El Salvador after the military fired on a student demonstration. The Chronicle should be commended for its efforts to give more balanced coverage from a wider variety of sources and for its responsiveness to community concerns about El Salvador.

Barbara Johnson is a member of the Media Alliance Central America Committee, which conducted surveys of local press coverage.



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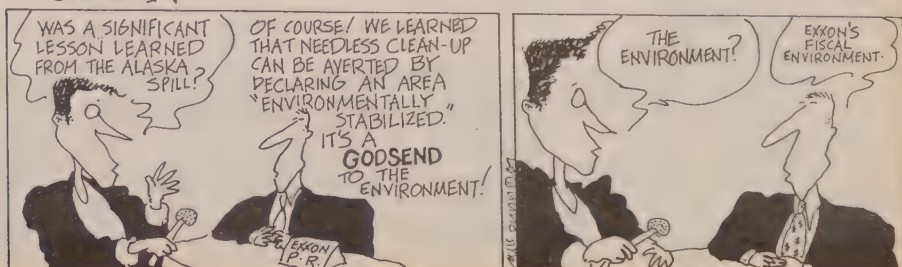
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Los Angeles tax lawyer Brad Sherman: 'The Equalizer' campaigns for Board of Equalization.

Sherman's march

Brad Sherman — mild-mannered tax lawyer and CPA — is not your typical crusader for political reform. But he calls tax law 'class warfare with footnotes' — and he wants to wage it on the Board of Equalization.

By Tim Redmond

CALIFORNIA HAS always had its share of unlikely political crusaders. But even by Golden State standards, Brad Sherman ranks as an anomaly. Sherman is a gangly, 34-year-old balding accountant and tax lawyer who freely admits he is "a bit on the nerdy side." He has never run for public office and seems a bit uncomfortable with the prospect of glad-handing and working the cocktail party fund-raising circuit.

Almost nobody in California has ever heard of him. But he's decided to run for a powerful state office that most voters know next to nothing about, from a huge and diverse district that runs from San Francisco to Los Angeles.

His crusade: reforming the state Board of Equalization's tax regulations. Sexy stuff.

But if Sherman has a low profile, he also has a remarkable track record, as a lawyer and tax lobbyist for some of the state's most important progressive organizations. And although his cause may sound a little dull, it's actually critically important.

"Tax law," Sherman notes, "is class warfare with footnotes."

The job he's seeking is politically obscure — but it's also immensely powerful. The five members of the Board of Equalization have sweeping powers to set tax assessments for some of the state's most powerful and wealthy businesses, to determine how the tax codes should be enforced, to audit county

assessors and to decide appeals from individuals and businesses who think their tax bills are too high.

It's also an agency that has been beset with charges of corruption and blatant conflicts-of-interest: Critics say the board members have allowed the state's major utilities and railroads to walk away with millions of dollars in tax reductions in exchange for a few hundred thousand in campaign contributions. The board's only activist, progressive member, Bill Bennett, has become so infuriated with the behavior of his colleagues that he is beginning to argue that the entire agency should be abolished.

Sherman has a base of support in groups like Common Cause and Voter Revolt, and he's built an impressive reputation among the legislators, lobbyists and lawyers who fight the quiet, high-stakes battles over who pays the taxes to support California's ever-expanding budget.

Sherman's campaign plan is based on the assumption that the Second District incumbent, Conway Collis, will give up his seat next year to run for insurance commissioner. But Sherman isn't the only one who has seen that potential opening — former Assemblyman Lou Papan, the notorious "enforcer" and Willie Brown lieutenant from San Mateo County, has also declared his interest in the seat.

"If these two should collide," *Calpeek*, a respected political newsletter out of Southern California noted, "it promises to be a tough campaign,

with Papan 'The Enforcer' vs. Sherman 'The Equalizer.'"

In fact, the race could be something of a rematch between the wealthy, powerful insurance-and-big-business coalition that opposed the insurance-reform Proposition 103 and the grassroots consumer movement that, against all odds, got the measure approved.

BRAD SHERMAN calls himself a "son of a son of the Depression" who took up law and accounting in part because he wanted to be sure he could make a living. His lifestyle, he says, is decidedly modest — he rents an apartment in a middle-class L.A. suburb, has no expensive tastes and puts most of his money in the bank.

But unlike a lot of mild-mannered C.P.A. tax lawyers, he's also a political activist, who says his real love is taking on pro bono public interest cases and scouring complex regulations and legislation to ferret out obscure but costly special-interest favors.

"When I graduated from law school, I discovered pretty quickly that tax law was a public policy area that very few political activists understood," Sherman told the Bay Guardian in a recent interview.

Most tax lawyers, he said, wind up at big firms, where they have little time for public-interest work. That means the public-interest position is often missing when legislators, lobbyists and high-priced lawyers for powerful clients

gather to debate changes in the tax laws.

"I didn't want to get stuck in that trap," Sherman said, "So after a few years with major firms, I started my own practice, and left myself room to do the pro bono stuff."

Sherman joined the tax committee of California Common Cause in 1985, and when Congress overhauled the Internal Revenue Code the next year, he jumped into the fray.

"After the federal laws were changed, the state had to change its tax laws, too," he explained. "I found that since I knew the nuts and bolts details, I could go before the legislative committees and be very effective in pointing out loopholes that shouldn't be there."

Sherman joined forces with Lenny Goldberg, a former aide to Assemblyman Tom Bates who is the executive director of the California Tax Reform Association. "We made a great one-two punch," Sherman said. "Lenny would talk broadly about tax relief for the ordinary folks, and I'd go through the fine print and complain about intangible drilling allowances."

The campaign, Goldberg told the Bay Guardian, was surprisingly successful. "We wound up with quite a good tax reform bill, almost a very good tax reform bill," he said.

Goldberg said he hasn't always agreed with Sherman on everything. "But he's clearly well-informed, and he unquestionably has the public interest at heart. He's been very valuable," Goldberg noted.

In fact, he said, "Sherman is a

legitimate expert who is actually interested in tax law as a public policy issue — and he's running for the state tax board. That's very unusual."

SHERMAN IS very direct when it comes to the issues facing the Board of Equalization. "The board members are out there accepting campaign contributions from the same people whose assessments they are voting on. It's perfectly legal — but even if the board was completely free of any impropriety, it would still look bad."

"If an electric company gives a board member \$1,000 on Tuesday, and that board member votes on Wednesday to accept the utility's position on a tax issue, even if the utility is technically correct, the public has no reason to believe it was a fair decision."

In fact, as the Sacramento Bee exposed last year, four of the five board members have consistently accepted big contributions from utilities and then voted to reject staff recommendations and give the utilities lower tax assessments.

Bennett, who does not accept campaign contributions, has begun to argue that perhaps the Board of Equalization should be abolished. Its duties — setting tax assessments for utilities and railroads with property that transcends county lines, as well as auditing local assessors and hearing taxpayer appeals — could be given to a board appointed by the governor, some critics have suggested.

Sherman said he isn't quite ready to give up on the board, although he's sympathetic to the complaints. "I think we should start by forbidding board members from voting on any matter relating to anyone who has given them more than \$100 in campaign contributions," he said. A bill that would set such limits has been introduced by state Senator Quentin Kopp (I-SF), and Bennett is among its main advocates. However, it has fared poorly in the Legislature, thanks in part to lobbying by Board of Equalization members.

One of his top goals if elected, Sherman said, would be to overhaul the board's regulations — the lengthy, confusing and often arcane rules that determine how the tax laws passed by the legislature are actually enforced.

"A lot of the regulations are way out of date," he explained. "What happens is that the little people who don't know all the ins and outs wind up the losers."

It won't be an easy campaign. The Board of Equalization is hardly a high-profile position, and most voters don't pay any attention to the race until the last few days before the election. That means name recognition is all-important (which gives incumbents a huge advantage). It also means that a serious candidate needs to raise a sizeable amount of money.

Sherman said he already has collected \$60,000, but he needs \$400,000. If Papan runs, he will no doubt have considerably more than that — Papan was always a friend to the utilities, banks and insurance companies, and they have always been helpful to his campaigns.

But both Papan and the insurance/banking folks have had their problems in electoral politics of late. Papan, despite the support of Willie Brown and virtually the entire state Democratic party apparatus, lost in 1986 to independent Quentin Kopp for state Senate. Then the insurance companies spent more than \$70 million to defeat Prop. 103 last fall — and lost anyway.

If all goes well, Sherman could be one of the political surprises of 1990 — and if he manages to defy the odds and win, he might be the best thing that has happened to the state Board of Equalization since the election years ago of an unlikely candidate with a public-interest passion and an interest in arcane details of utility law — a guy named William P. Bennett. ■

Rolling Stone

on the San Francisco Bay Guardian

American journalists rightly pointed out the distortions in China's official news coverage, but their own treatment of the story revealed ideological biases as well. A clear implication of their coverage was that the protest movement was not only prodemocracy but also antisocialist. In fact, this was by no means clear. According to an article in the *San Francisco Bay Guardian* — the only comprehensive exploration of the movement's beliefs and goals I came across — many Chinese "have no complaints about socialism. They just want it to work for the people."

The article in the *Guardian* demonstrated that insightful journalism can be produced without high-powered technology and multimillion-dollar editorial budgets. Interviewing five Bay Area residents who had been in China during the uprising, including two Chinese students studying at the University of California at Berkeley, reporter Jean Tepperman made it clear that "when they talked about democracy, the students were not necessarily espousing U.S.-style capitalism." As one American law professor explained, the students saw some Communist-party officials "as honest, upright people they wanted as leaders. [Premier] Li Peng they wanted out. It was less like a revolution than like an insurgency within the Democratic party."

Mark Hertsgaard, writer
Rolling Stone Magazine
September 21, 1989

THE SAN FRANCISCO BAY
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Letters

continued from page 6

Stallone goes on to say I have removed Berkeley's only real penalties against landlords. Actually, I have inserted two very severe penalties against landlords based on meetings that I have had with tenants in Berkeley.

After meeting with a group of elderly renters who were constantly being threatened with eviction by the landlord, I amended my bill to say that any owner who evicts a tenant based on the fraudulent assertion that a family member was moving in could end up paying that tenant three times the cost of moving out of the unit and moving back to the unit. If the tenant decides not to move back to the unit the owner could pay the tenant treble the amount of one month's rent for the unit from which he/she was evicted.

Another penalty I have added to the bill after speaking with tenants relates to owners who intentionally charge a tenant rent in excess of the certified rent ceiling. These owners may now have to pay treble damages to that tenant.

Again, based on requests from tenant representatives, I

'What I have eliminated is an extremely punitive hammer that only Berkeley uses to forever punish landlords.'

— Senator Nicholas Petris

have added an amendment stating that in cases of eviction and overcharges the prevailing parties should be awarded attorney fees. These provisions will certainly make a landlord think twice before breaking the law.

Stallone states correctly that I am a liberal and proud of it. I have often stood with a few members of the Senate fighting off major attacks against rent control. My SB 912 is simply an attempt to modify some of the elements of the Berkeley rent law that are so severe and punitive that the other three jurisdictions do not even support them.

The Bay Guardian and Stallone have lost sight of the concept of basic fairness. I decided to offer some balance after years of hearing horror stories.

I believe the hit piece on Greg McConnell was unnecessary and unjust. He is receiving no remuneration for his dozens of hours of work and travel to Sacramento. He has been bombarded by landlords who feel the bill is too weak and by newspaper reporters who feel the bill is too strong. McConnell is a moderate and just man in the midst of a storm.

I respectfully suggest that you are in error in your editorial conclusion that I am out of touch with my constituency. The most you can say is that there is a hairline majority of sentiment in Berkeley supporting the Rent Board, judging from the most recent election won by a single-vote margin. This is in spite of the fact that the City Council majority solidly favors the Board.

My district includes the cities of Oakland, Piedmont, Albany, Alameda, Emeryville, Kensington, Orinda, Moraga and Lafayette. Not one of them has chosen to enact any ordinance remotely resembling Berkeley's.

Your editorial shows a little malice in another way: "He claims to have resigned from his law firm in March." Do you have evidence to the contrary? Have you checked with my former law partner (John G. Vasil) or my associate in San Francisco (John Gigounas)?

You further write that "at press time he hadn't agreed to disclose a full list of the firm's clients, the fees they paid and the work the firm did for them." I was not asked for such a list. State law requires disclosure of the names of clients who have paid a fee from which I personally received \$10,000 or more in the reporting year. When I was practicing I didn't get those kinds of fees and I have never represented any big landlords.

Senator Nicholas C. Petris
Sacramento

Steve Stallone responds: Although SB 912 is targeted at Berkeley, it affects, as Petris notes, West Hollywood, East Palo Alto and Santa Monica. As stated in my original article, the section of the bill making it easier for landlords to evict subtenants would have also affected rent control cities without vacancy control — like San Francisco — giving ease and incentive for evictions to raise rents. And the clause would have overruled any extra subtenant protections enacted by a local ordinance.

Fortunately, that part of the bill was dropped in early September, well after my story appeared (see story, page 8).

By "quietly working its way through the state legislature" I meant that the bill has received little media attention, not that Senator Petris was secretly pushing it.

It is curious that Petris stops quoting from his bill precisely at the point of contention — the matter of which AGAs can be restored when a landlord is out of compliance — and instead substitutes his own paraphrasing. In both this letter and in an Aug. 14th Bay Guardian interview, Petris has been unable to cite specific language in the bill to support his contention that the bill denies a landlord past AGAs for failing to

register. Several prominent East Bay tenant lawyers have told me repeatedly that their reading of the bill does not support Petris's claim — and the matter remains in dispute.

Lenny Goldberg, Berkeley's rent control lobbyist, who has been in on negotiations on the bill from the beginning, told me recently that he thinks Petris did, indeed, intend that landlords who failed to register would not get back AGAs for the period they were unregistered. Goldberg, who, like the tenant lawyers, has waded through the convoluted legal language in the bill, said he interprets the measure the way Petris does. But when told of Petris's contention, Jay Koslofsky, president of the East Bay Tenants Bar Association and one of the attorneys involved in negotiations with Petris on the bill, told me: "Nobody I know that has read the bill has interpreted that section that way." Koslofsky said the ambiguities in the language could have given landlord lawyers ample grounds to argue in court that their clients should be awarded back rent hikes.

"I'm glad to have Petris on the record saying this was his legislative intent. We'll need it," Koslofsky said.

Perhaps Petris's surprise with Bates's opposition to SB 912 has lessened since Bates voted against it, even with all the amendments he proposed and Petris accepted. It is not unusual for politicians who oppose a bill to see that it's likely to pass over their objections and push for amendments to soften its undesirable impacts. And does Petris really need letters from Berkeley's mayor and City Council to know they oppose his bill? The council voted this summer to extend Lenny Goldberg's contract to lobby against the bill — what does Petris think they are paying Goldberg for? (The mayor and council members have made no secret of their positions, either — so if Petris was unaware of them, he obviously didn't bother to ask.) As we pointed out in the article, the penalties for fraudulent owner-occupancy evictions in the Petris bill are weaker than those in the Berkeley ordinance. The treble damages penalty for rent overcharges is not mandatory, but at the discretion of the court. This means a tenant must incur the expense of a lawyer to seek justice. At the time of my interview with Petris, he shrugged off as insignificant my suggestion that attorney's fees for the prevailing party might make this work better, might give tenants the opportunity to enforce the law. Fortunately, recent amendments to the bill have included this.

Although Petris says the piece on McConnell was "unnecessary and unjustified," he does not try to contradict any of the facts presented. If the story was inaccurate, I'd like to know where, if not, I'll stand behind it. McConnell is a member of the Center for Property Rights, whose stated goal is to

[Tenant attorney Jay] Koslofsky said ambiguities in the language could have given landlord lawyers ample grounds to argue that their clients should be awarded back rent hikes.

— Steve Stallone

"move Berkeley out of our rental business," and he works with the Berkeley Property Owners Association, which recently joined in a suit before the state Supreme Court trying to get rent control declared unconstitutional. (The Deukmejian court handed them an unanimous defeat.)

Editor's note: Petris contends that the editorial was unfair because we had never asked him to provide a list of his law clients. Untrue. During every election campaign for at least the past four years, the Bay Guardian has, as a matter of policy, asked every elected legislator from San Francisco and the East Bay and every candidate for the Legislature to release a full list of his or her private clients, the exact fees those clients paid and the nature of the work the legislator or candidate has done for each client. We've asked in writing, and we've asked in person, every time anybody (including Petris) has come to our office for an endorsement interview. We've asked so many times we're all starting to sound like broken records.

As of today, Sept. 18, 1989, only one local elected legislator — Senator Quentin Kopp — has agreed to provide the list. Petris has never done so.

There is no law requiring that level of disclosure, although there ought to be. The disclosure that is required is minimal at best — Petris's disclosure statements say only that he received income from the law firm, and don't list a single individual client. Perhaps he has no big landlords as clients. Fine — all he has to do is release the list. And if, indeed, he has resigned from the firm, and thus has no possible conflict any more, all he has to do is disclose fully the terms of the severance agreement (does he still get severance income? Does it go up or down depending on the firm's clients and the amount of their fees?)

The minute we hear from the senator, we'll let you know.

— Tim Redmond

Tenant lawyer Randy Shaw:
"This change is eight
years overdue."

PHOTO BY RUSSCOURTIS



The homeless battle comes home

The loss of some 15,000 residential hotel rooms has been a major factor in SF's housing crisis. Now, the supervisors have a chance to tighten the Residential Hotel Conversion law — if they can stand up to the landlord lobby

By Jim Balderston

SIDES ARE forming for a battle over proposed city legislation that would combat homelessness by preserving the city's stock of housing in residential hotels — shelter for "people on the bottom rung," in the words of Supervisor Terence Hallinan, one of the sponsors of the legislation.

The measures are strongly backed by housing activists and advocates for the homeless and are a critical part of Mayor Art Agnos' homeless plan. But — not surprisingly — they face stiff opposition from residential hotel owners and developers, working with some of the most powerful and well-connected political lobbyists in town, and the outcome is anything but certain.

The first round is scheduled for Sept. 28th, when the Board of Supervisors Land Use Committee will hear public comments and vote on the measures.

The proposed legislation consists of amendments to the 1981 Residential Hotel Ordinance, originally intended to preserve housing in residential hotels, but filled so full of loopholes that housing advocates claim it has been all but useless. The 1981 law's strategy was to preserve residential hotels by creating disincentives to hotel

owners who might want to convert hotels from residential to tourist use.

Despite the ordinance, owners have continued to convert residential to tourist hotels, demolish the hotels or simply leave them vacant with an eye toward future land-value profits.

This year's proposed amendments would sharply increase disincentives to conversion and for the first time give the city and nonprofit groups powers to enforce the law. "These amendments will make the ordinance work," Randy Shaw, executive director of the Tenderloin Housing Clinic, told the Bay Guardian. "This change is eight years overdue."

The residential hotel industry is sure to mount a pitched battle against the changes: One spokesman for the hotel operators said the issue was a matter of "survival" for the industry. Bob Jacobs, spokesman for the Residential Hotel Operators Association, told the Bay Guardian his organization was going to oppose the measure because "there is nothing in there for us. Zip. Zilch." As tourism has grown, hotel owners have had more and more of a stake in converting residential hotels to more profitable tourist hotels.

At the same time rising rents and shrinking housing stock have made residential hotels a more and more

crucial form of affordable housing for the city's elderly, handicapped and low-income citizens.

Mayor Art Agnos has made the residential hotel ordinance a centerpiece of his plan to deal with the homeless problem in San Francisco. Bob Prentiss, the mayor's homeless coordinator, told the Bay Guardian, "Among the variety of things that has caused homelessness, the lack of affordable housing is a major element. These amendments will strengthen the ordinance and plug the holes in the original plan."

Supervisor Terence Hallinan, a sponsor of the amendments along with Supervisors Doris Ward and Nancy Walker, told the Bay Guardian the changes in the ordinance are important in protecting people who may have few other options when it comes to housing. "This protects the people on the bottom rung," he said. "When you throw people out of residential hotels, they end up on the street. The people who are marginally able to exist in the city rely on residential hotels."

Sherry Williams, community organizer for the North of Market Planning Coalition, told the Bay Guardian that the abuses committed by hotel owners won't stop until the law is upgraded. "What has alarmed the community is the fact that blatantly illegal conver-

sions have occurred and absolutely nothing has happened to the hotel owners," she said. "This would make it the city's duty to enforce the laws."

THE LOSS of affordable housing for many city residents — the elderly, those on fixed incomes or general assistance, single mothers and low-wage earners — has been dramatic over the last 15 years. In 1975, according to the Department of City Planning, there were 32,982 residential hotel rooms in San Francisco. By 1981, when the RHO was passed, that number had fallen to 20,466. The number of residential units now available stands at 18,723.

Those units were lost when residential hotels were demolished, converted to more profitable tourist hotels, or simply left vacant. At the same time residential-hotel rents have risen an average of 23 percent annually.

Tourist activity has increased in the city over the same period of time; hotel rooms now number around 23,000 and are expected to increase. The incentive to convert rooms from residential to tourist — legally or illegally — has been too much to resist for some hotel owners.

And that has resulted in a substantial loss of affordable housing. "It is absolutely crucial to save residential hotel rooms in the city," said Williams, "and the amendments could help do that."

THE AMENDMENTS to the RHO would close several key loopholes that have allowed hotel owners to circumvent the ordinance's original intent. The new measures include:

■ **Replacement payments:** Any owner converting a residential to a tourist hotel or destroying residential hotel housing would have to pay 80 percent of the cost of replacing each unit taken out of the residential stock — the full cost is now between \$35,000 and \$40,000 per unit, according to Shaw.

As the law currently reads, the owners have to pay only 40 percent. That amount has clearly not been enough to deter owners from eliminating residential hotel units.

Under the new regulations, replacement units would also have to be comparable in size, facilities, services, rents and general neighborhood characteristics.

"The cost of replacing the housing will really discourage people from contemplating conversion," Shaw said. "And it may do something to stop the spiraling prices on residential hotels bought for speculative investments."

■ **Penalties for vacancy:** Now hotel owners may switch back and forth from residential to tourist uses. But many actually leave rooms vacant during the winter months — when they could be used as residential units — so they can rent them during the five-month summer tourist season. The effect is to remove more residential units from the market. The proposed amendments would not allow hotel owners to rent any of the residential units to tourists unless 50 percent or more were rented during the previous winter. "That money the hotel owner gets from the five-month summer rentals would not be guaranteed anymore," Shaw said. "That opens up more rooms during the winter."

Exemptions would exist to this new regulation but the hotel owner would have to show good cause for the exemption at a hearing.

■ **Enforcement:** The amendments give the city power to impose substantial penalties and even jail sentences for violating the regulations. They require owners to keep logbooks for rooms, to be presented upon demand to inspectors from the Bureau of Building Inspection. Hotel owners must also notify the city if they wish to convert rooms to tourist use, something that has in the past happened infrequently, at best.

According to Williams, the change in

enforcement is a major step forward. "The community was the only agent of enforcement in the past, through lawsuit or court actions," she said, noting that without proper legal standing to bring these actions, it has been a difficult task.

The new regulations would also give local nonprofits the authority and standing to act as enforcement agents through direct court action. "This situation would be a direct parallel to the enforcement of the city's rent ordinance, where evictions and violations of the ordinance are enforced through private legal actions by tenants who have standing," Shaw said.

Williams commented, "These changes are seen by the community as a commitment by the mayor's office to have the city help enforce the rules."

NOT SURPRISINGLY, the plan has drawn opposition from hotel owners and developers. The one-to-one replacement of all converted residential units is a particular sticking point for hotel owners, one they would especially like to be omitted from the package.

"Anything less than a comprehensive policy will not be a solution to the problem," Shaw said. "Each piece of this legislation is crucial."

Brad Paul, Agnos' recently appointed Deputy Mayor for Housing and a long-time Tenderloin housing activist, told the Bay Guardian Agnos is committed to the passage of the entire package of amendments — including the one-to-one replacement cost provision. "These amendments are a priority for him now, as they are a key element of his homeless master plan," Paul said. "If you take out the one-to-one replacement costs provisions then you may as well drop the legislation."

Paul said the need to get this legislation passed quickly is spurred by increased tourist activity in the city. "As tourism is on the upswing, more hotels and apartment buildings are being rented to tourists instead of residents," he said. "If we don't send a clear signal to the hotel operators in the city, hundreds and potentially thousands of rooms could be lost."

Paul said he was meeting with hotel owners and housing activists in attempts to ensure the measure's passage "with the least amount of unnecessary hardship" for either side.

He added that he thought the full Board of Supervisors would approve the changes later this year. "We are very optimistic, given conversations with both hotel operators and advocates, that by the time this gets to the full board we will have a majority of votes to pass this legislation," he said.

But Shaw took a different view. "Whenever Bob McCarthy is working on an issue, what seems to be a non-controversial item suddenly becomes very hard to pass," he said.

McCarthy represents multi-million dollar hotel magnate Paul Handlery, who owns several hotels in San Francisco, including the Crane Hotel on Powell St. near Union Square.

McCarthy could not be reached for comment.

The Crane has been vacant for several years, and Handlery would like to open a tourist hotel on the site, according to Shaw. "The new regulations would substantially increase the costs of doing that," Shaw said.

Besides McCarthy, the campaign against the residential-hotel amendments has enlisted Duane Garrett, a major Democratic Party fundraiser and one of the most powerful political attorneys in Northern California.

Jacobs of the Residential Hotel Operators Association also promised to fight the measure at the board. "It is a survival deal for us now," he said. "We're going to make our best efforts at the board to fight this. And if that doesn't work, we may go to court." ■

THE VIEW FROM BACKSTAGE

It's been a tough few years for Bay Area theater, but seven prominent artists and administrators present a surprisingly optimistic forecast for the 1990s

NO DOUBT about it: The late 1980s have been rough on theater in the Bay Area. More than ten small and mid-size companies (the One Act Theatre, San Francisco Repertory and Berkeley Stage Company among them) have folded in recent years. Sufficient public and corporate funding is increasingly harder to find for many troupes. There's been a slow, steady talent drain, as some of the region's most gifted performers and directors have left for opportunities elsewhere. And most of the major companies — American Conservatory Theatre, Eureka Theatre, Berkeley Shakespeare Festival — are weathering significant changes of leadership and/or direction.

Given all this, is the homegrown, nonprofit theater scene in a slump? As people parcel out their shrinking entertainment dollars, can local theater hold its own against other forms of entertainment? And, on a more politically ominous note, how will the Jesse Helms-led battle over what the National Endowment for Arts funds affect what we see on stage? Are theaters going to be more careful not to "offend" their audiences, politically or otherwise?

To address these and other questions, we gathered together some of the Bay Area's top actors, administrators, writers and directors, for a frank, provocative discussion. The answers they gave us were surprisingly encouraging. Despite all the problems the theater scene faces — and maybe even because of the problems — they suggest that there's a palpable resurgence of the purpose and daring many theater artists felt in the late 1960s and early '70s. Look to the horizon, they say: some fireworks are on the way.

Our participants:

Moderator Misha Berson is the Bay Guardian theater critic and editor of the forthcoming book *Between Worlds: An Anthology of Asian American Plays*, published by Theater Communications Group.

Hector Correa is an actor who has performed with the Eureka Theatre, Berkeley Repertory Theatre and San Francisco Shakespeare Festival.

Philip Gotanda is a playwright, screenwriter and the co-literary manager of the Asian American Theatre Company.

Edward Hastings is the artistic director of the American Conservatory Theatre.

Joan Holden is a playwright, and a longtime member of the San Francisco Mime Troupe.

Ellen Sebastian is a director and one of the co-founders of *Life on the Water* performance space.

Tony Taccone is the associate artistic director of Berkeley Repertory Theatre.

Stanley E. Williams is the founder and artistic director of the SEW/Lorraine Hansberry Theatre.

Misha Berson: Why in this era, when you can rent a movie for two or three dollars, should people still go to the theater? What is exciting about theater right now? Is it the same stuff that was exciting about theater in Shakespeare's time? What's the reason for it continuing in an increasingly technological age?

Ed Hastings: It's dangerous. You never know what's going to happen. There's always a risk when you go to the theater. The lights might blow out, an unartistic thing may happen, someone may fart in the wrong place. At the movies it's all expurgated and safe; nothing strange is going to happen.

Just the night before last I saw the film *The Last Temptation of Christ*, which had its own excitement, yet it's bogus because it's all cleaned up. Each scene was done 20 times and the most exciting one was chosen. Whereas when we put something on stage, we don't really know what's going to happen, in a good way and in a bad way. That danger only happens when there are living people doing it to living people.

Ellen Sebastian: I'm going to play devil's advocate here. Orson Welles said that theater is a place where anything can happen but nothing usually does. For the past couple of years, I've been asking myself the question "Why I am still doing theater?" And I think we are at an age now where we need to ask ourselves that question again.

I don't have an answer, and I'm just starting to make a lot of guesses. When I go out to things, maybe it's just me, but the audiences are dead, I don't think they're excited. I think the lobby's dead. The whole experience for me is staid. I have a much better time at a club, where at least I see people checking each other out.

Joan Holden: Don't you think that's because theater isn't always about something you really care about?

Sebastian: Yeah! I looked up in Webster's Dictionary what theater is, and it says "A place of enactment of significant events or actions of public life." I think "OK, as long as we're not creating work that is hitting what's happening, if we're not getting the immediacy, then, in certain ways A Cur-

rent Affair, tabloid TV is better. I mean that is the theater of what's going on in the streets."

Holden: I can think of a couple of shows that did that for me last year. *Joe Turner* at ACT, that was an event for the audience that went right into people's bodies. When I, as a writer, see 3,000 people turn up for the opening of *Seeing Double* at Dolores Park, I know that we're on to something, that we're doing something that's alive for people, something that reaches people. The Mime Troupe does it in a certain way, but being topical is only one way.

In the plays that really reach people, it's not the topic that reaches them, it's some inner psychodrama of their own that you touch. *Nothing Sacred* was like that — there was an electricity in the audience. I went to the opening of *Nothing Sacred* and I thought "Am I at ACT?" ACT was taking a huge step, and for the audience it was a significant ritual experience.

Hastings: I don't ask the theater to change my life every time I go to it. Maybe that's why I have more fun. Take *Sophisticated Ladies* at Lorraine Hansberry — it didn't have a great deal of content, except as the individual songs expressed the emotions that the writer was dealing with. It was brilliantly done, I thought. I was transported time and time again into no particular significant area of educational growth, but part of me was wondering if all six of these performers were going to get the right tap dance step at the same time. That's the kind of risky thing that I love.

Stanley Williams: I think I know what Ellen is getting at when she's saying she goes to theater and she's not necessarily excited. I know that one of the things that excites me about the possibilities of my work is that I look at the dominant culture, I look at television, I look at media as a whole and how it consistently tries to perpetuate its own image. I look at theater, the dramatic structure and form of it, and I say to myself "Now where do we fit into this?"

Do I do, as Ntozake Shange says, "Motherfucker, fuck y'all, I'm gonna do what I want!" or do I do *Sophisticated Ladies* and say "Let's just come and have fun — let's have a good time and forget it all." Maybe my responsibility is in doing a little bit of all of it.

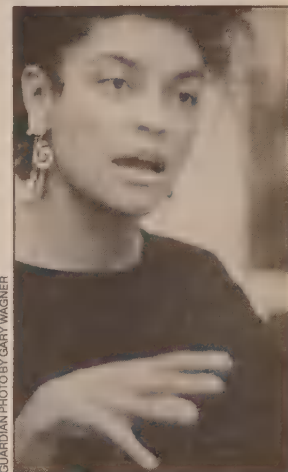
I think we are going to begin to see a lot of writers of color beginning to form the canon of American literature. I think we are going to see some of the most exciting things are going to come from Latino writers, black writers and we're going to continuously blow out the form. It shows me the possibilities of where I can go and that I don't have to stick to a beginning, middle and end necessarily. That's what I think is exciting for me.

Philip Gotanda: It seems as if we're talking about what theater is and what we get out of it from two different agendas. One is the conceptual format or the danger as a form, and then the idea of what each of us brings to it. For example, I come from a political background, and I got into theater for a political reason. My agenda was the Asian American movement, which has been born out of the black movement, so it was a philosophy that had to do with who and what I was as an Asian American.

When I go to see theater I don't really go to just be entertained. There is a passion in me as to what got me into this and what I want out of this theater piece. Certainly right now in terms of how I write in theater, the two people I look to the most are August Wilson and Spike Lee. There's something about what both of them do — in different ways — which suddenly, totally reor-

ganizes world views and how you look at American culture.

Tony Taccone: I do theater because of the community. In terms of the danger value of it, I have to say I'm in agreement with Ellen. I think we give a lot of lip service to the idea that anything could happen every night — when we really condition people to the fact that it is a very safe environment. So that's a bit of a contradiction for us as artists. For me, the fact that it's live is a huge advantage for us. People want to be spoken to by other people and that doesn't happen on celluloid. At the movies, or in the privacy of your own home, you're alone, dialoguing with a piece of technology, you're not dialoguing with people. Theater's a social art form, and as such it is always going to have an attraction. Whether or not it



GUARDIAN PHOTO BY GARY WAGNER

Ellen Sebastian
When we were starting Life on the Water, all these people said, 'You guys are crazy, theaters are folding left and right.' But I said, 'No man, if we can come in right now, we're going to kick ass in the '90s.'

becomes a kind of Mason's Club for a group of a few dozen people is something that frightens all of us.

Hector Correa: I agree that when you're an audience member and you see someone live speaking to you, you can't ignore it. You can't turn your mind off and just sit there. It's an energy — and you have to listen, and you have to observe, and you have to observe everything.

Berson: We're talking about danger here. Historically, theater has been able to much more directly and immediately interpret what's going on in the street. Now we're living under the shadow of the NEA's decision to cut the funding for the Mapplethorpe exhibit and Jesse Helms' suppression of the National Endowment for the Arts. How has that affected your work, if at all? Has this conservative backlash taken a toll?

Holden: It hasn't affected my work but certainly my consciousness that we

might be put out of business — that's good for danger, actually. It happened to the Federal Theatre and it could happen again. The Federal Theatre was massively funded by Congress during the Depression as a Public Works project. The ambition was to develop a national theater in every city, to create a living theater in the United States. That lasted, I think, three years before right-wing Congressmen recognized what was being done and wiped it out.

This could happen again. I think Mapplethorpe is only the beginning. Nobody has even raised the question yet about political content of plays that are done. Theaters, certainly at this point, are dependent enough on public money to be put out of business in our present form, something that I swore in the '60s and '70s would never happen. But it might be a good thing, because the death of the Federal Theatre didn't eliminate theater in the United States. What's killed gets reborn in another form, and it'll come up again from the bottom.

Gotanda: From the perspective of being a writer — which is different than being an artistic director or running a theater — I feel an anger that I thought had died about ten years ago. I sense from some other people, too, that what's happening is making us all dig in our heels and assess who and what we are and why we're doing this, and if we really mean what we mean. And if we do, then this is the time to say it and to do it.

Sebastian: Theater will survive if we are connected to communities that want us to survive, because we are speaking to those communities. I tried out a thing with a gay artist, Holly Hughes, who wanted me to produce her, and I said "Holly, I don't have a cent, I can't bring you up here." But I called up a bunch of women in the women's community to see if we could get her up here. I got enough women together who helped pay her way because they wanted a lesbian artist up here. Then I said, "What you've got to do is throw parties at Life on the Water for two nights and make this thing publicity-free, critic-free, you get the people in here, you invite your friends, you make this show happen." It was the only show we made a profit on all year. And it got me thinking. When we become the voice for a community, that's a way we can survive as artists.

Correa: Along the same lines, when you go to certain cities where there are a lot of Latinos, they always say the same thing — if we could only have more plays like this here. They came out full-force and it reminds me there are a lot of Latinos here and if you do plays that they want, they do come out.

Berson: I wanted to ask Ed the question, because your situation is different, you need a large audience. I mean, if 200 people come to see something at Life on the Water, that's a full house. If 200 people come to Geary, it's nothing.

Hastings: As far as audiences coming in, last year was the best year we've had, so I have great reason for optimism. On the question of the new conservatism and this changing what we do, I have found that in my own thinking, and I know in the thinking of our theater, we find it a challenge. We are perhaps becoming more radical as a result of that.

In the seven shows we're doing next year, we decided we had to send out a warning because two use a lot of "dirty language." This is the first time that we've ever done something where we felt we had to warn the audience. It's a combination of things: We have changed, we may feel the audience has changed and we're willing to fight for that change.

Berson: Which shows are those? Everyone will want to go see them,

especially the Guardian's readers!

Hastings: *Burn This*, which has more sexual electricity in it than any play we've ever done on the Geary stage. It's not a political challenge, but it is going to change people's attitudes toward sex and love. And *Judavine*, which is about rural poverty in Vermont — it's not the Hispanic rural poverty we're used to in California, it's New England, but still the problem is the same and the gut level of the language is the same. I think we're doing it partly because we're responding to something in the air.

Sebastian: I've been thinking that theater right now is at a point where we can give out something that the mainstream media isn't giving out: information. Here's a time for us when we can actually find out and present the truth, that if the cultural balance of America is changed, then we have the opportunity on stage to present that truth. I'm seeing the challenge in theater now

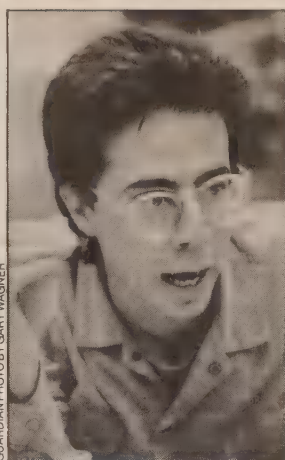


Philip Gotanda
As a writer, I feel an anger that I thought had died about ten years ago. I sense from other people, too, that what's happening is making us all dig in our heels and assess who and what we are and why we're doing this.

to start to really present the truths of the world, which a lot of time Hollywood will not do because there's too much money bankrolled in it and whatever multinational corporation is producing it.

We're not tied to a lot of things that can censor us. The money we get from the NEA is so piddling that there is no way Life on the Water would censor itself for \$7,000! It's impossible. So I think that I do see this period as a challenge. Now it's time to let it fly.

Berson: But many people's idea of theater is *Les Mis* and *Cats* — and they're willing to put up any money they might have into one expensive ticket. The audience for one week of *Cats* might equal the audience at Life on the Water for a year. Should you be serving those folks, or is it important to change their minds?



Tony Taccone
I think every institution in this town has got to do a better job of paying its artists. It's a source of tremendous frustration.

Taccone: Those people are going to be served by the dominant culture anyway. There's money to be made from that, and as long as there's money to be made, there'll be people to provide that product. It's just that we're in a slightly different business.

Holden: Is there one theater audience in the Bay Area? I often wonder, because every different theater I go to, I see different faces. And the only faces that cross over are people in the business. I'm always amazed.

Sebastian: I think it's a lot of niche marketing. The people who came to see Holly Hughes — they never come back to Life on the Water. A lot of them don't. A lot of people who were at Artists From Another Israel never come back. I don't know if that has to be a big problem. It's one of the nice things. I mean, every neighborhood needs a corner store. I think a lot of times in theater, we think "OK, I'm a 99-seat theater, and the only way I'm going to survive is to become a 2,000-seat theater, to institutionalize." I'm saying maybe I'm the corner store, and I'm going to be the best damn corner store around.

And as far as going out to the community, my attitude is that it's not enough to say "Oh, I've got to bring people from East Oakland to Life on the Water." No, I've got to work with people in East Oakland to create their own theater in East Oakland. It's about empowering communities, not like programs I've seen where it's "Let's bus 'em in, bus 'em in, baby, bus 'em into the Symphony, bus 'em into the Ballet." You know, it's not about that. There are existing communities that have a culture, that have a life, and I say if we've got something to offer, it's going out and working in that community.

Gotanda: You know, people are killing each other on the streets now — look at Bensonhurst, look at Howard Beach, Raleigh, North Carolina recently had another Vincent Chin-type case. What I'm saying is, everyone is now aware of the problem. When I walk down the street in San Francisco, I sense the tension that is there amongst

the various peoples. They're saying, "I cannot see another piece about this, or read another newspaper." Perhaps theaters can think in terms of talking about things that everyone, on some basic level, wants to see. And they can be compelling and entertaining.

Berson: There's still a perception out there that theater is A, boring, and B, pretentious. Or C, much better, light-hearted fun and amusing fluff. How do you counter these images?

Williams: Well, there's a play we commissioned Steve Carter to write that seems to be getting more interest than any show we've done. It's about Felix Mitchell, the drug king from Oakland. There's been all these calls from people in Oakland, wanting to work with him on this show. At first, I said, "Now what's going on, why does everybody want to work on a drug show?" And I tried to explain to them that it's not really about drugs, we're not going to glorify drugs. After looking at the situation, I realized that what they were really saying was, "We want to help you deal with our reality, to show what's happening with us." It's one thing to turn on the news and see what's happening, it's another thing to do it theatrically.

To answer your question, I think it's our job to try to deal with every aspect of reality. But I also know there's a whole bunch of times when I definitely need to go just simply to be entertained. And shows like *Sophisticated Ladies* are really important, but there are other parts of me that need to be fed as well.

Taccone: I just wanted to say one more thing about this NEA situation, because right now I'm still in the emotional throes of fighting back and all that. I'm worried about it, I'm definitely worried about it. I really agree with Joan that this is just the beginning, a new kind of articulation of a certain argument. Ronald Reagan won the argument, he shifted the entire debate in this country to the right in a dramatic way. And this is placing that same argument around an issue which has been regarded as sort of sacrosanct — you can't touch the arts, because the arts are sort of religious, or sort of special, or they're sort of subjective. Now it's "Why are we giving our tax money to these psychos, to these sexual perverts, to these weirdo political types?" And it's one step away from the psychosexual thing to the political thing, we know that. So, it's a very, very serious and dangerous argument, to the extent that we've written a letter in the front of our program now, about the issue. Usually that's a space reserved for rather innocuous letters asking for support. But this is like "Hey — the time for innocuous letters is over. We really need help, we need to be able to engage in active dialogue about this with you." That's exciting, but it's also very frightening.

Berson: Along those same lines, it seems like the Mime Troupe, although you've never been down, is experiencing a renaissance of sorts. The last couple of years have been big years for you, haven't they? You've had bigger crowds in the past few years, you've made more money in the parks — people are talking more about the Mime Troupe than they were in the early '80s.

Holden: I think that's just good luck. Some shows just hit a nerve. *Ripped Van Winkle* hit a real deep nerve, and that carried over. Sometimes as an artist you're out of tune with the historical moment and sometimes you're in it. I can't explain why, but the last couple of years have been one of those times when we were in it. I don't think you can figure it out, either. You've got to keep your sensibilities open, but you're never always going to be on.

Taccone: I don't think it's just luck. I think it's a time when people, in the left particularly, feel very vulnerable and very shaky. And as a person who thinks of himself as a member of the left, I have felt like I needed to go to the Mime Troupe shows more in the last couple of years than ever before. So, when I went to see *Seeing Double*, I felt a tangible sense of reassurance in audience. Now, it can be argued whether that's good or



Stanley Williams
I think we are going to see some of the most exciting things are going to come from writers of color — and we're going to continuously blow out the form.

bad, but there's a clarity of a voice out there that's addressing issues in a way that's validating. And I am very grateful that that's happening. In another city it wouldn't be.

Holden: The Mime Troupe is a community theater, a really community theater in the way that the Gay Men's Theater Collective was at a certain time, that Angels of Light was at a certain time, that Asian American has been in certain times. I'm doing an adaptation of Aristophanes, and thinking about what the Greek comedians did. The tragedians took the old myths, but the comic writers invented every year, and the entire community came to the comic festival to see what Aristophanes was going to satirize this year. What is he going to dare to do this year? What hatreds and resentments of mine is he going to give voice to this year? And I realize that those 3,000 people who turn up in the park, that's what they're coming for.

Berson: But isn't that why people watch David Letterman?

Holden: I don't think you can compare television. It's the experience of coming together. I think people want to be in a big crowd, they want to feel the energy of a big crowd and that unified direction of attention.

Berson: I'm going to turn the discussion a little bit. San Francisco long has been an incubator of talent. We have that reputation, and it is valid. From Edwin Booth to Bert Williams, to

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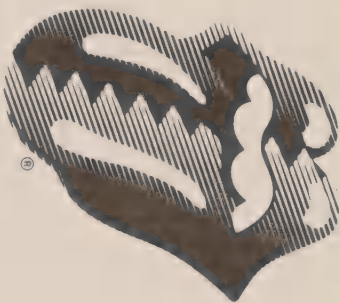
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THEATER

continued from page 19

Isadora Duncan to Danny Glover to Whoopi Goldberg, we start people off, nurture them and give them a platform and they go away. Is that okay?

Holden: That's fine.

Sebastian: Yeah, fine.

Berson: But can artists really stay here and work here? Actors, directors, writers?

Williams: I think that the talent goes where the work is, and actors have traditionally been like gypsies, they go where the work is.

Berson: But can actors survive here past their 20s?

Holden: Maybe not, but that's a very important age. People spend their artistic youth here. The reason I said it's fine is that there's never an impenetrable layer at the top. For example, [actress] Sigrid Wurshmidt is leaving town, and everybody's sad. But someone else will come up. People say "Oh, all these good actors are leaving," but the next show I see there's all this new talent, these new faces.

Correa: There's two different things, though, that are happening. The examples that you've used, such as Whoopi, they've gone on to do film, other things, they're not still doing theater. Then we could ask why they aren't doing theater here. That's very important. Another thing, such as Sigrid leaving, it's fine to say there'll be someone else, but why is she leaving? Why are people leaving? That's another question. If there is no work, that's a problem. If what happens when you're working in a city and you're being discriminated against because you choose to live in that city, as opposed to living in Los Angeles or New York, and actors are being brought in to work in your city, then that's not right. Then you're leaving in order to come back.

Gotanda: I think the Bay Area is special, for both performers and writers, because it's a very multicultural, multi-ethnic environment that on many levels is very, very rich. At the Asian American Theater Company, young actors, specifically the men, are leaving because they're getting a lot of film and TV roles now. There's a reason for that. In San Francisco, at the Asian American Theater Company, the actors are free to really feel comfortable, getting the sense that "We own the stage, the roles are for us." Because of that, they're going to go out and kick butt. They don't have to look over their shoulders, they don't have to defer to anyone, or second-guess themselves.

For the past ten years a lot of these actors, like Dennis Dun, Kelvin Yee, Mark Hiyashi, have had a chance to flex their muscles on stage — they have a different quality about them. When they go to Hollywood to audition for films, they stand out because there's a different quality, they're moving forward.

Hastings: I think there's no use in complaining about the fact that for a performing artist, fame and fortune are going to be large parts of their motivation. It's not helpful to complain that fame is most readily achievable in Los Angeles or New York. That's the way it is, and it's been that way since Edwin Booth. It's always going to be that way. I think that what we're trying to do is create a place where they'll be excited enough to want to come back to do a kind of work that they can't do having achieved the fortune in some other place. I get unsolicited letters all the time from our alumni saying "Yes, I

want to come back." But making it work with their schedules and other obligations they have, now that they've achieved some other level of public acclaim, is very tricky.

Berson: But what about a young person looking around the country, saying "OK, I have a lot of energy, and I want to get going, where am I going to go?" Do you think San Francisco is still the right kind of place?

Taccione: Sure, it's a hell of a lot easier to break in here than it is in some other towns, if you audition and you're good. You can know almost everybody doing theater in town within a year here. You can't do that in other places.

What I find really hard is that people over a certain age really can't stay. I think that every institution in this town has to do a better job of paying their artists. I know that's a huge issue, and it's not that we're not working hard enough — we're working damn hard, and it's a source of tremendous frustration.

There are two theaters in the United States right now — the Milwaukee Rep and Center Stage in Baltimore — that have created artists' endowments, where they're going to pay actors \$1,000 a week. That's a way they can, in their marketplaces, retain people of quality on their stages. There is an illusion about San Francisco that it's close



Edward Hastings

I don't ask the theater to change my life every time I go to it. Maybe that's why I have more fun.

to Los Angeles, that it's got all these other kinds of work opportunities in other media, but they're just not really very plentiful.

Berson: Let's talk a little about multi-ethnic, nontraditional casting.

Williams: I've always thought it was a joke, to be real honest with you. I thought it was a thing created for major white institutions to cast white women as white men and to cast handicapped people in wheelchairs as walking people. It's a hot issue, and any time I get a chance to say anything about it, I try to fuel the flames. It exists for places like Berkeley Rep, so they can bat around

this issue and sit on panels with one black person they select as the spokesperson. But it ain't real. Because if it was real, they'd stop talking about it and do it.

Correa: Just the fact that you have to ask what is happening with it, as opposed to seeing it, makes the point. I think it is very difficult because I know myself, when I go to an audition, even if I get the role down, I don't have a chance to do it. I'm positive most of the time that I don't have it because I'm Latino and they're just not casting that way. I've been told that.

Hastings: I think there is a certain value to the slogan and the label. You can say "Oh, it's just lip service," but the fact that the lips are doing the service also leads the head and action. In other words, if you are an artistic director, say, and you are giving lip service to the concept of nontraditional casting, it forces you to look at every role and say "Who can play this role?" And in fact, many roles that are not written for multi-ethnic actors, or are not described by race, have always been assumed to be white roles. But when you put yourself in the mindset of this slogan, which we knock because it is a slogan, then you are forcing yourself to look at those unspecified roles and say "Well, why the hell not?"

I have an interesting story on this topic. Stanley and I were going to do a collaboration at the Lorraine Hansberry, and we were looking for plays to do. I remembered the one-act plays of Arthur Miller that have not been done very much. So I reread them, thinking, "Can these be done by a mixed black and white cast?" Obviously they were written for white actors. In one of them, there was a Jewish cop, and I thought, "Why not, couldn't he be black? He's a cop and he's dealing with racial prejudice, an oppressed minority — sure, he could be."

I didn't dare change it without getting Arthur Miller's permission. In fact it required some rewriting, because the cop called himself a Jew. Much to



Joan Holden

I feel that we're on the edge of something, that the '90s are really going to be a happening decade.

my delight, Arthur Miller said, "What a terrific idea. I will rewrite that character and make him a black cop." And so that's what we're going to do. Now that was an almost totally inorganic thing that I did, you might even call it nonartistic. It was political, motivated by social conscience. Yet I think artistically it's going to turn out to be an exciting idea.

Taccione: There's a consistent problem we have, in addition to these other ones. We're fine if we're commissioning a piece. We've commissioned Max Roach to do a new piece, we've even hired these Oakland rappers to do a piece. But as long as the lexicon, or the majority of what Berkeley Rep does, is European classical literature, there's a shortage of minority actors who can handle the language. Period. The end. That's just true. I wish that the Rep had a way to deal with it.

Hastings: I would actually challenge the fact that there aren't young actors. Maybe middle-aged actors. I think there are a lot of non-white young actors.

Taccione: Yes, it's easier for us to get a young actor. We're talking a mature leading role. Instead of the soldiers and the servants, you want Leontes. And there is a group of minority actors who are tremendously skilled and they work all the time. Getting those guys to come out here is harder than you can possibly imagine.

Berson: While we still have a few minutes left, I'd like each of you to talk about what you think is really exciting in the future. Not a prediction, but what you would like to see happen and make happen.

Gotanda: I think in terms of America right now, it's a very critical time. We talked earlier about the Mapplethorpe thing, Serrano, the NEA situation, certainly things that are happening to people of color. It seems to be a critical time. If in some small way one can tap into that, and be committed to things that are going on, it's an exciting time to be an artist. To me, it's a matter of life and death. What I do is connected to who and what I am. When I get up in the morning, when I go to sleep at night, there's no division in terms of what I think and feel and what I want to do as a theater artist in the Bay Area.

Correa: I think what's going to happen more and more is that more actors are getting together, what you call "nontraditional" actors and doing pieces together. Those of us who will not just wait around will work together.

Williams: I'd like to see more companies of actors, where theaters employ actors, just like they employ an administrative staff. I want to get to the point where we can employ a staff of actors as was our initial goal.

Taccione: For me I think the most exciting emerging reality is that institutions formerly run on image and form are now able and eager to deal with the content of what they do. The content of the plays we produce speaks in a more direct way to our audience, which is more involving and more exciting.

I think a play like *Serious Money*, and the fact that we're doing world premieres now, is introducing a vocabulary to our audience, and an acknowledgement that these issues are worthy of investigation.

Hastings: I find a greater charge coming back from the audience, and to me that has infinite possibilities. We keep trying to find ways to fan that spark, but I do feel that it's there.

Holden: I feel the theater is in no danger. On the contrary, I feel that we're on the edge of something, that



Hector Correa

I know when I go to an audition, even if I get the role down, I don't have a chance because I'm Latino and they're just not casting that way. I've been told that.

the '90s are really going to be a happening decade. A great thing happened in the '80s — the '80s destroyed the living room play. American theater has finally burst out of this oppressive metaphor of the family that it was locked in for 20 years. And people are doing plays about everything and finding, more and more, that there's nothing you can't touch, and it doesn't have to be in the metaphor of mom, dad and the kids. You can do a play about the stock exchange and you can do a play about nuclear disaster. You can do a play about anything. I think we're going to see all kinds of new stuff in the next ten years. The losses all happened in a certain generation of theaters, and new stuff is happening all the time. It's not happening in the framework of institutions. It's the kind of thing Hector's talking about, people getting together and doing a show, like it used to be in the early '60s, before there was any funding. The '70s and '80s are over.

Sebastian: I agree with Joan. When we were starting *Life on the Water*, all these people said "You guys are crazy, theaters are folding left and right." And I said, "No man, if we can come in right now, we're going to kick ass in the '90s." If we start a theater when everything is dying and create a vision that is about the future — I mean, my motto has always been I'm throwing a party on Alcatraz in 1999 and I'm going into the next millennium in high heels! I'm there, I'm seeing it, and my theater is there.

I'm excited about the Climate Theatre, Cintra Wilson, Upstart Stage. I see these people who are out there on the streets, in clubs. For me, theater has got to be about capturing the excitement that really is happening in the world right now. Poland, China, there's all this stuff going on. There's a wealth of material, there's a wealth of ideas, and I just think there's not enough time to do it all. ■

PICASSO'S GUERNICA



BOOKS

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A day-by-day account of the creation of Picasso's Guernica

PICASSO'S GUERNICA: HISTORY, TRANSFORMATIONS, MEANINGS. By Herschel B. Chipp. University of California Press, 261 pages, 55 color plates, \$37.50.

By Harry Roche

ON APRIL 26, 1937, three squadrons of German fighter planes bombed the Basque town of Guernica with a barrage of high explosive and incendiary bombs in what turned out to be an early example of *blitzkrieg* (lightning) warfare. Although the target was supposedly an old bridge on the outskirts of town, the first wave of planes "missed" its mark and left its load in the town center, where the citizens were caught in the middle of Market Day and died in their tracks. As Guernica burned, most of its buildings reduced to rubble, others tried to escape the onslaught by fleeing into nearby fields or heading for higher ground, only to be taunted by the planes, which pursued and played a cat-and-mouse game before mowing them down with machine-gun fire.

This scathing testament of man's inhumanity to man not only sent shock waves of outrage across the globe, it set the stage for the genesis of *Guernica*, Pablo Picasso's monumental antiwar mural. In an insightful new study, Herschel B. Chipp, an art history professor at the University of California at Berkeley, takes you through *Guernica*'s odyssey day by day, from the first sketches made on May 1st to the "finished" painting that emerged on June 4th. Chipp meticulously details the work's many intervening stages and the radical transformations it underwent in Picasso's hands.

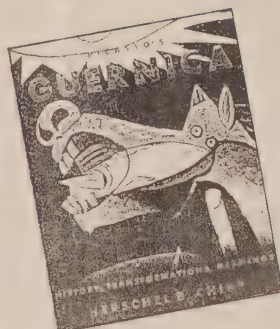
Several months before Guernica's bombing, Picasso had been commissioned to contribute a work to the Spanish Pavilion at the World's Fair in Paris. A procrastinator always, Picasso put this off until the last minute. Due to recently discovered drawings, Chipp argues convincingly that Picasso had probably decided to deliver a monumental painting glorifying *The Artist and his Model*. Such a sunny showpiece, however, would have been an anomaly in the Spanish Pavilion, whose raison d'être was to portray the plight of the Spanish people torn apart by the Spanish Civil War.

Needless to say, Picasso did an about-face when he learned of Guernica's devastation. Although newspaper accounts he got hold of in Paris were confusing and contradictory as to who was actually responsible for the bombing

(not surprisingly, each political faction placed the burden of blame on its ideological opposite), stark photographs showing fellow Spaniards fleeing anonymous death squads, not to mention the glassy-eyed stares of the dead and dying, must have moved Picasso deeply.

Yet he refused to simply trot out a piece of partisan propaganda that would immortalize one incident from one war. According to Chipp, Picasso wanted his work to evoke an image of universal suffering that would transcend wartime's particular acts of atrocity, yet at the same time indict the senselessness and stupidity of war in general.

Throughout his long life Picasso was



branded a bogus artist, the consummate trickster who was part charlatan, part chameleon. Yet if you peruse his protean oeuvre, you ought to discover a definite method behind his madness, as threads of thematic, as well as stylistic, unity soon emerge. While *Guernica*'s stage of shattering geometries and dismembered anatomies owes a lot to Picasso's cubist pieces created decades earlier, the emotional tumult generated in *Guernica*'s central image can be located inside the bullring (*la corrida* was a lifelong obsession of Picasso's), and Chipp gives a great account that not only explains the symbolism behind the bullfight, but captures both the pageantry and the brutality associated with this perennial Spanish institution.

Indeed, *Guernica*'s cast of characters is steeped in Spanish imagery from start to finish. Chipp points out that, while Picasso most likely "appropriated" the head from a fallen warrior in an 11th-century Catalan manuscript depicting *The Deluge* for his fallen statue's decapitated skull lying in the left foreground, *Guernica* owes a great allegiance to Francisco Goya's *Disasters of War* series. (Goya has been aptly described by one critic as "the greatest painter of agony" of the early 19th-century.) Like Goya's series,

Guernica is graphically rendered in a somber arsenal of black, white and gray. There are several likely reasons that Picasso chose this austere tricolor, Chipp says, among them the fact that the black-and-white tones provide the painting with a powerful aura like that of a documentary, and also because the stark palette assures that it will retain its tonal qualities in reproductions, unlike a black-and-white print of a color painting.

Although *Guernica* spotlights the sacrificial horse from the corral, Chipp shows that it also reverberates with religious overtones: The mural's tripartite format is often found on triptychs and Christian altarpieces; the weeping woman on the right (a stock character in Spanish art), arms flailing above her as she descends a ladder in a desperate attempt to escape the burning building, echoes the *Crucifixion* and *Descent from the Cross*; the central pyramid comprising the horse, fleeing woman and fallen warrior mimics a Renaissance *Madonna and Child* (although in a typically irreverent transformation, this most stable geometric shape becomes a maelstrom of motion and emotion); the grief-stricken mother on the left who lets out an anguished cry as she cradles her dead child provokes a painfully felt *Pieta*; while the indignity of innocent victims slaughtered like sheep is a modern-day *Massacre of the Innocents*.

Picasso never liked explaining his frequently hermetic works, which is why they so often inspire endless interpretations. Surprisingly, however, Picasso himself provided a clue to *Guernica* when he remarked, "A picture is not thought out and settled beforehand. When it is being done, it changes as one's thoughts change. And when it's finished, it still goes on changing, according to the state of mind of whoever is looking at it...."

It's easy to envision Picasso laughing out loud, quite amused by all the scholarly exegeses and the eternal bickering among academics that works like *Guernica* have generated over the years. Even today, Picasso remains perplexing, while *Guernica* stays alluringly sheathed in ambiguity. Does the drama take place during the day or night? Is it an interior or an exterior scene? Is the jagged oculus above the horse's twisting head the sun or an electric lamp? The answer is probably both and neither, as Picasso would have wanted it.

Chipp's achievement is an impressive one for any book, and should add immeasurably to the Picasso literature. If it hardly represents the last word on *Guernica*, he has left the door further ajar than anyone preceding him.

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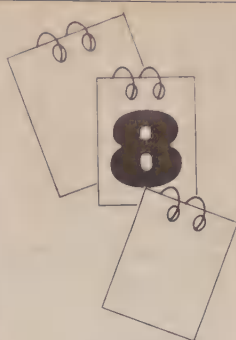
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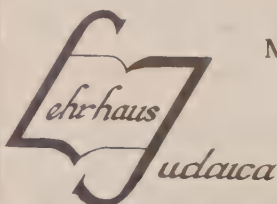
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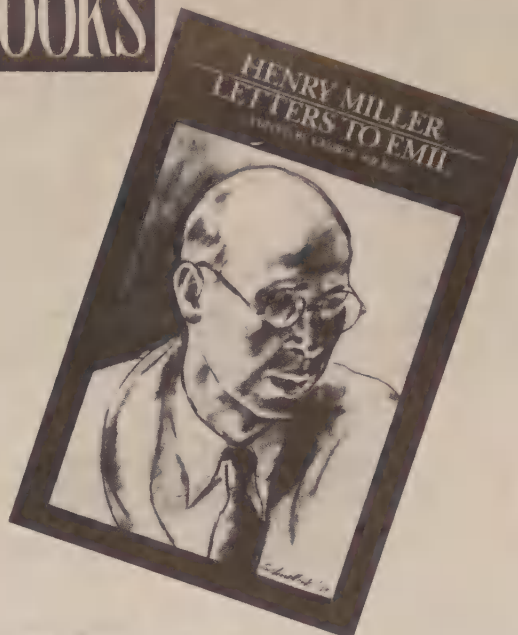
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BOOKS



MILLER ON MILLER

HENRY MILLER: LETTERS TO EMIL. Edited by George Wickes. New Directions, 168 pages, \$21.95.

By Mark Landsman

THROUGHOUT HIS career, Henry Miller used personal letters as a means of expression far beyond the mere communication of daily miscellany. He often wrote letters as drafts of works in progress, and even published individual letters like *Aller Retour New York* and *An Open Letter to Surrealists Everywhere*. He and his friend Michael Fraenkel embarked on an intended thousand-page book of letters known as *Hamlet*. Meanwhile, his correspondences with Lawrence Durrell and Anais Nin became famous.

Because Miller took his letter-writing so seriously, and because his actual work is so candidly autobiographical, the distinction between his letters and his literature is often blurred, and occasionally obliterated. Ultimately, one reads his letters in order to read more Miller, which means reading more about Miller — the two being inseparable.

Letters to Emil, edited by George Wickes, is a collection of Miller's letters to Emil Schnellock (from 1922 to 1934), a childhood friend from Brooklyn who went on to study in Europe and become a successful commercial artist. Miller frequently pointed to his friendship with Schnellock as having influenced his decision to become a writer.

In his introduction to *Letters to Emil*, Wickes writes that "The most interesting thing about Miller's letters to Schnellock is the record they present of the writer in the making." Except for the letters in Chapter 1, written between 1922 and 1925, this may not be the best way to approach the book, since in the rest of the chapters the letters demonstrate an already highly evolved style. While it may differentiate these letters from those Miller wrote to Durrell or Nin, their status as a document of "the writer in the

making" is only a small part of what the book has to offer. Like almost everything Miller wrote, his letters to Schnellock cover myriad subjects.

Paris, for instance, serves as one of the main subjects of *Letters to Emil*. Arriving there in the spring of 1930, Miller wrote Schnellock four letters during the first month alone. Describing his impressions of the city, he marvels at the abundance of history surrounding him. He contrasts the undemanding contentedness of the Parisians with the senseless, agitated bustle of New Yorkers. He encounters the "imbecilic dwarfs of Velasquez...the idiots of Chagall, the monsters created by Goya...mumbling to themselves, singing or cursing, staggering under heavy burdens or stopping to pick a crust from the gutter." He goes to the film clubs of Paris and is impressed by how seriously the French take cinema. Perhaps most importantly, he sees Luis Bunuel's *Un Chien Andalou*, which is of supreme significance to the author. Throughout the volume of letters, Bunuel's name recurs in various contexts. "More than anyone," says Miller, "he made me realize what I wanted to say, and how to say it — that is, with courage."

In fact, the courage evident in the style of these first Paris letters is so lacking in the New York letters of 1922-1925 that one wonders what happened to Miller's writing between 1925 and 1930, since no letters from that period are included in the volume. Of the 15 letters that survive from the '20s, Wickes has selected the six that "most clearly reflect Miller's literary beginnings." However, the lack of letters after 1925 is regrettable because it presents a void where Miller's writing seems to have undergone a serious transformation.

In Chapter 1, "Just a Brooklyn Boy," Miller is, as Wickes says, "too self-consciously 'literary,' with exclamations like 'pshaw' and 'damme' that were not part of his native Brooklynese," but by Chapter 2, "Springtime in Paris," Miller has already shed these stodgy pretensions and infused his prose with the im-

mediacy and urgency found in his first published book, *Tropic of Cancer*. The letters in "Springtime" contain passages that appeared almost verbatim in *Cancer*.

Still, it wasn't until August 1931, after struggling unsuccessfully with a more controlled, conventional novel he brought with him from New York, that Miller actually started putting together *Tropic of Cancer*. "I start tomorrow on the Paris book," he writes to Schnellock, "first person, uncensored, formless — fuck everything!" And in the letters that follow, more passages and characters from "the Paris book" acquire their initial (and often final) form. There is Irene, the clap-stricken Russian princess temporarily living with Miller and his friend Richard Osborn. "The story is that Irene committed suicide for her movie director," says Miller. "Jumped in the Seine. Was fished out."

There is Wambly Bald, "the chief nut hereabouts...a misanthropist, if that isn't too dignified a term to use in connection with such a sad figure," who goes by the name of Moldorf in *Cancer*. And, like *Cancer*, the letters contain characteristic hallucinatory flights, descriptions of prostitutes, re-evaluations of established literary figures, critiques of America and annihilating profiles of people Miller simply can't stomach.

The last two chapters of *Letters to Emil* span a very different phase in Miller's life. Between 1932 and 1934 Miller moved to nearby Clichy with his close friend Alfred Perles, became involved with Anais Nin (a story told in Nin's unexpurgated diary), lived a more domestic life and enjoyed his busiest, most fertile years. This is the period during which he worked simultaneously on four books: *Tropic of Cancer*, *Black Spring*, *Tropic of Capricorn* and *The World of Lawrence*, a study of D.H. Lawrence that was never completed, though sections of it were published. It was also during the year in Clichy that Miller's wife June (Mona of the *Tropics*) came to visit, causing a great deal of chaos and finally asking for a divorce as she left. Although this story too is told in other books, there is one long, maudlin letter to Schnellock that communicates Miller's conflicting emotions about June with a particularly strange mixture of sadness, tenderness and violence.

Paradoxically, in the midst of all this activity, the letters from these years demonstrate a greater sense of detachment than do the earlier ones: Miller is able to stand back from his work and explain it from a distance. "I might almost say I have a message. What I am doing...is to free myself for expression on a different, higher (?) level. I am working out my own salvation, as writer, thinker, human being. I am working it off on the world — even if that world is limited to men who cross your threshold. It remains a world nevertheless." Describing *Black Spring* to Schnellock, he writes, "I have it all clearly charted out — and the greater part done. The *Dream* motif is the nucleus. In each section there is a repetition of the principal motifs, each time with a new emphasis — Streets, Violence, China, etc....Where I left off I had expected to explode into life — to give, in a way, a sensation thru words of the 'trauma of birth.'"

Miller's birth as a writer was by all accounts traumatic. *Letters to Emil* not only documents the excitement, loneliness, hunger and suffering that led Miller to the discovery of his own unique voice, but presents the experience in that singular voice. In this sense, the volume is exceptional. "Those letters!" Schnellock exclaimed in "Just a Brooklyn Boy," his reminiscing tribute to Miller. "How far does one have to go to find their equal?... Stories, prophecies, dreams, ideas, travels...everything is in them."

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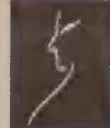
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FINANCE

LABOR PANGS

By Marty Schiftenbauer

IT IS "only perhaps the beginning of the first quarter." This sports metaphor was the line AFL-CIO president Lane Kirkland employed following the recent two-to-one vote against union representation by Nissan auto-workers in Smyrna, Tennessee.

Any football coach using the Kirkland "perhaps" at a team pep talk would, of course, be instantly demoted to training two-year-olds to toss Koosh balls. The union leader's lack of conviction is understandable, however, when the demoralizing defeat in Tennessee is piled on top of organized labor's massive setbacks in the '80s. And if you read the by-now-traditional media Labor Day lamentations this September, the scoreboard looks a lot more like it's labor's last quarter, rather than its first.

The collapse of union economic power in the United States has indeed been staggering. In 1979, about 25 percent of the work force carried union cards — today it's below 17 percent. Workers' real income, that is, income adjusted for inflation, is down 15 percent from 1973, with union wages actually growing slower than non-union wages since 1983. The minimum wage hasn't increased since 1981.

The unions' diminished clout is also evidenced by the deterioration of U.S. wages and working conditions relative to the other "G-7" industrialized nations (Britain, Canada, France, Italy, Japan, West Germany). Since the '70s, U.S. living standards have gone up at a lower rate than the average for the group. And U.S. job safety and health statistics have sunk to the bottom of the mine shaft, compared to its G-7 compatriots.

There are lots of reasons why unions have been on the defensive. But with big gains in corporate earnings for most of the decade, the money was there to pay higher wages. In fact, managers of U.S. corporations thought the times prosperous enough to take what the Wall Street Journal called "a great leap forward" when it came to their own paychecks. The leap was truly Olympic-class, with the typical Fortune 500 chief executive currently bringing home a record 93 times the average factory worker's salary.

What is responsible for organized labor's drastic decline? Possibly the most significant factor has been the surplus of workers, both in the U.S. and worldwide, hungry for a job and willing to punch a time clock for low pay. Having this surplus available, management could easily replace uppity workers with more pliant employees, or shift production to a low-wage foreign plant.

Along with being on the right side of the labor supply-demand equation, corporate management got a helping hand from the right side of government, as Reagan stacked the National Labor Relations Board, the Occupational Safety and Health Administration and other federal agencies with anti-union appointees.

Union bargaining strength was further weakened as a result of the change from a manufacturing- to a service-based economy, with service-sector workers averaging about half the pay of well-organized blue-collar workers. Providing another complication for

unions was the heavy influx of minorities and women into the labor force, workers the predominantly white-male union top brass found difficult to coax into their rank and file.

Taking all the above troubles together with the latest union rout in Smyrna, Tennessee, it's easy to be pessimistic about organized labor's prospects for the next decade. But the game isn't over yet. Earlier this year, *Barron's* writer John Liscio made the case for a union comeback based on the rapidly shrinking growth of the U.S. work force. Changing demographics will produce a shortage of workers in the '90s, he argued, and this will give unions the bargaining chips they need to move from "give-up to gimme."

Recent employment and wage figures seem to back Liscio's predictions. About 1.5 million workers entered the U.S. labor force in 1988, well under half the number needed for the 3.5 million job openings created. Strike activity has been on the rise in 1989 and wage hikes have accelerated, with hourly pay for non-farm workers moving up 4.8 percent in the first quarter and 5.6 percent in the second. Particularly encouraging for labor are poll results indicating that the younger 18-to-29-year-old workers give unions the highest ratings of all age groups.

The playing field in Washington also appears to be fairer for labor. Reagan's most reactionary NLRB appointees are gone. Gerard Sammel, Bush's pick to run OSHA, will, by all accounts, be less forgiving of corporate health and safety violations. And although nobody on Capitol Hill is sporting a T-shirt with the message that Attorney General Dick Thornburgh is an AFL-CIO parrot, the "Experts Agree, Meese is a Pig" sartorial disgust witnessed under our last chief lawman isn't apt to be revived. More likely is that the Justice Department will take seriously the "WARN" plant closure law passed last year by Congress and not treat antitrust laws as a total joke.

Competition from foreign low-wage labor will remain a threat for the foreseeable future. Even here, however, there are hopeful signs for unions. Militant South Korean workers have managed to boost their pay by 60 percent from just three years ago, and the cost of labor is on the upswing elsewhere in Asia.

There's an additional economic force that could push management to pay higher wages. In the '80s, U.S. workers made up for the drop in their real income by using credit cards and home equity loans to the max. Such borrowing has brought total consumer installment and mortgage debt to a budget-busting 91 percent of personal income, and consumers are close to being tapped out. So the only way to stir up still another spending spree is to boost wages.

Obviously, organized labor's drive back to anywhere near its previous power won't be as smooth as a Montana-to-Rice touchdown spiral. A recession will hold back progress, and much will depend on the extent of union unity. But if workers do stick together, Lane Kirkland can sideline that "perhaps" and start to talk like a real winner.

Marty Schiftenbauer is a financial and computer consultant whose alliterations are a labor of love.

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ASK ISADORA

YOU'VE GOT WHAT IT TAKES

By Isadora Alman

Q: I'm a college-educated man in my mid-'20s with a keen intelligence and a quick wit. I also happen to have a large penis. I think my body is of more interest to the women I've been with than my brain is, and I feel demeaned. What can I do to feel more valued for what I value in myself?

A: Why is this an either/or? Enjoy! In my book — and I'm sure there are others who will agree — a fine mind and a big dick are an unbeatable combination.

Q: I sure hope you got the phone number of the straight man who wrote you in August about loving oral sex! You could sell it. Do you have any information on the possibility/probability of AIDS transmission in the opposite direction — to a heterosexual woman from the loving mouth of a man?

A: I don't dare say that anything is impossible, but transmission via saliva has all but been ruled out by most medical experts.

Q: My friend and I have been debating about what is considered the average length of time for satisfying sexual intercourse. That is, what rates as an average performance for a male engaging in sexual intercourse and what can be judged as "inadequate" or an intercourse that ends prematurely? What do the experts say, if they say anything at all?

A: Satisfying and average are two very different standards. This from the granddaddy of sex research, Kinsey (*Sexual Behavior in The Human Male*, W.B. Saunders, 1948): "For three quarters of all males orgasm is reached within two minutes after the initiation of the sexual relationship, and for a not inconsiderable number of males the climax may be reached within less than a minute or even ten or twenty seconds." In more recent research — and we can only hope that things have improved in 40-some years — "How soon is too soon? Answers varied from one minute to a half hour" (*The Hite Report on Male Sexuality*, Knopf, 1981).

I prefer the current relative approach. Crooks and Bauer, authors of a constantly revised standard (and excellent) text called *Our Sexuality* have this to say: "We define rapid ejaculation as consistently reaching orgasm so quickly that it either significantly lowers subjective enjoyment of the experience and/or impairs a partner's gratification. This definition eliminates arbitrary time goals, takes into account the partner's pleasure, and views the person's own subjective needs as an important determinant."

Q: As a sexually liberated 45-year-old woman, I've had many experiences in the last ten years of being single. This last year I encountered two men who were not circumcised. It was a

real problem. I didn't know what felt good or how to have oral sex. Both men complained afterward of irritation at the tip of the head from using a condom. They said it didn't allow the head to go in and out of the foreskin. Please tell me how to deal with this and some reading references on the subject so I'll be ready to enjoy the next time.

A: I don't know of anything that treats specifically with uncircumcised penises, but you had a much better learning "instrument" right at hand. What feels good, how to touch, fondle, care for and feed any particular penis is best learned by asking its owner. Any man can provide more slippery friction and less chafing by putting a dab of lubricant onto the head of the bare penis or into the condom before rolling it on. If the condom doesn't have a reservoir tip, leave a little extra dangling at the end. Some lubricants feel so sensually slippery and "woman-like" a man could forget he's wearing latex.

Q: I heard from a medical call-in show that the penis sometimes loses sensitivity due to rough treatment over a long time. Apparently some urologists use "collagenase" to dissolve scar tissue, thereby helping to regain some of the old sensitivity. Is this correct? Is it injected or applied topically? How would you find an enlightened urologist who would do it properly?

A: I haven't heard of this process so I can't comment on its use or effectiveness. However, I can't see anything applied topically doing anything about an underlying problem, and any surgical or subcutaneous intervention would seem counterproductive to sensitization. To regain sensitivity — of body part or psychological sensibilities — would seem a matter of retraining, tuning into subtler cues and lighter touches until less intense stimulation is required to achieve a response.

If the procedure is a new one, only some urologists would be trained in it. I'd ask around for referrals from other doctors or start making calls from the yellow pages and asking of each office. Before actually taking any treatment, however, I'd research the literature and ask opinions of trusted experts. Planetree Health Resource Center, a consumer health-care organization (923-3680) would be a good place to start.

Note to my readers: I will be conducting a workshop on Sexual Communicating for Planetree on Thursday, Sept. 28th at 7 pm. Admission is \$6 general, \$3 for members. Phone 923-3680 for more information on the Center's current lecture series.

Relationship counselor Isadora Alman, MA, MFCC, conducts her private practice in San Francisco. She can be heard Sundays, 9-11 pm, on KRQR (97.3 FM) on her listener call-in radio show. Readers' questions for this regular column can be sent to her c/o Bay Guardian, 2700 19th St., SF 94110.



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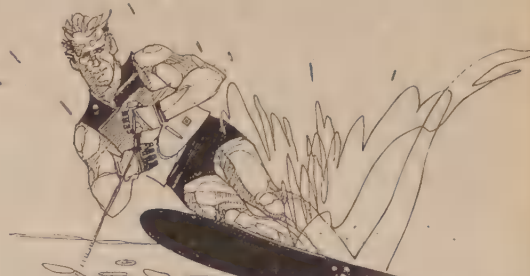
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TRAVEL

BOOMING CANCUN

By John Wilcock

DESPITE THE temporary setback from last year's hurricane, Mexico's Caribbean resort of Cancun on Yucatan's western tip continues its boom. Almost certainly a million tourists will pour \$500 million into the area this year — a reassuring kickoff to the third and final development stage of the computer-planned resort, which has promised to have 25,000 hotel rooms available by 1995. By that year most of Cancun's 250,000 population will owe their jobs to tourism, earning salaries up to 30 percent higher than those of their counterparts in Mexico City.

When the Mexican government first envisioned the project two decades

ago, the isolated fishing village of Cancun was home to 120 people. ■ was almost completely surrounded by dense jungle filled with jaguars, ocelots, monkeys and wild turkeys. Today, scores of gigantic hotels line the Paseo Kukulkan, which runs the 18-mile length of a narrow island joined to the mainland at each end by bridges. The highway's median strip has been planted with full-grown palm trees and decorated with reproductions of Mayan sculpture. More than 16 hotels are still under construction.

Cancun's hotels, almost all owned by major international chains, offer what might be termed state-of-the-art mass luxury. They are architectural artworks that demonstrate how surprisingly attractive pre-stressed concrete can be when shaped, sloped and slapped with pastel shades. Hallways are punctuated with pictorial "windows" framing movie-set perspectives: palm-thatched huts beside slices of azure sea, on which glide brightly colored parasails. Wicker sofas and glass-topped tables bearing pseudo-Remington bronzes float on sea-turquoise carpets. Striped fish and turtles undulate placidly in mini-lagoons. Airy, mirrored suites, each equipped with pictures to match the decor, rim private swatches of beach — tiny hermetic paradises within the larger model.

The implication is clearly that, once in residence, guests have no need to leave the premises: Beach, pool, bar, restaurants, shops, nightlife, windsurfing, skin diving, tennis and new friends

are but a few steps away. Satellite dishes are ubiquitous — at 11 pm guests can tune in their TV sets to *Cheers*, just like back home. For vacationers who feel that paying \$200 per night (about 60 percent of that in summer) to be pampered is well worth it, Cancun can be a nirvana-like experience. Smack dab in the center of one of the hotel zones, right opposite the classy Fiesta Americana (telephone: 91988-31400) with its enormous landscaped swimming pool, is the simple Terramar Suites (PO Box 156, Cancun; 91988-31575), where rates vary from \$30 to \$50 per day in the off-season, depending on demand. Management advises paying in advance (by credit card) for your reservations to avoid price fluctuations. A room here for a night or two, right beside the Plaza Caracol and a warren of pedestrian streets dominated by restaurants, T-shirt boutiques and the Hard Rock Cafe, offers a convenient location for looking around without paying astronomical hotel rates. Terramar is within walking distance of a few hotels and the Convention Center, where you can attend a dinner/theater performance of the superb Ballet Folklórico.

Almost everyone who can be enticed onto a tour makes the trip to Chichen Itza, the glorious Mayan remains 125 miles to the west, with a lunch and swim stop at the adjoining Mayaland Lodge (\$60 double) or in one of the cheaper hotels at Pisté, about a mile away. Busloads of tourists swarm all over the six-square-mile site between 11 am and 3 pm, puffing their way up the 91 steep steps to the top of El Castillo. Its panoramic view of the jungle-enclosed temples, sacred well and ancient ball courts (where to lose a *pelota* game usually meant also losing one's head or heart) is breathtaking.

There are two islands near Cancun: Cozumel, whose offshore Palancar Reef (the world's second largest) is a paradise for scuba fans, unfortunately appears to be an inevitable target for hotel developers; and tiny Isla de Mujeres, whose appearance has scarcely changed since my last visit 28 years ago, when its main preoccupation was smuggling to Cuba. My advice would be to catch the 75-cent ferry from Puerto Juarez, just north of Cancun, and then take a \$3 taxi ride to Maria's Kan Kin (PO Box 69, Isla de Mujeres, 77400; telefax 988-31188). There, on an idyllically empty beach, you can stroll through the coconut palms and past the turtle pond to argue with fishermen, sit on the terrace and drink hibiscus-topped pina colodas, choose your lobster dinner from hand-painted menus made from sisal, admire Maria's amiable, yellow-eyed Weimaraner and exchange ribaldries with the parrot or with the irrepressible Maria herself. All for \$40 per night, meals not included.

Current airfare to Cancun is \$418 round trip. ■

John Wilcock, author, editor, researcher and TV-show host, wrote many of the original \$5-a-day travel books. His travel columns currently appear in the *L.A. Weekly* and *London Traveler*.

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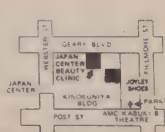
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Superlist No. 455: Beer-lovers' haunts

The following list should aid beer snobs — those who loathe common American draughts — in their search for the more robust and exotic brands they crave. The qualifying drinking establishments carry at least 15 imported beers (most have more than 20, while one even has 250!), offering everything from traditional English and German heavyweights to rare lagers from the Fiji Islands. While this list stresses bars that stock bottled imports, some of those included carry a variety of imports on tap, and some offer microbrewed U.S. beers, both on tap and in the bottle. A particularly high price on a bottle usually indicates a larger-than-12-ounce size, like an imperial pint (20 ounces); where applicable, we've listed prices for 750-milliliter bottles separately.

goes for \$2.75 to \$3.50. Bar hours: Mon.-Fri., 11 am-1 am; Sat., 5:30 pm-1:30 am; Sun., 5:30 pm-midnight. 150 Redwood Alley, 861-7827.

Tommy's Joynt This list's high-profile winner for pure volume, Tommy's has about 100 bottled imports from everywhere. Hofbrau-style eats are available, too. Beer prices are \$2 to \$3. Daily, 10 am-1:45 am. 1101 Geary, 775-4216.

Toronado No food here, but a wide selection of four draught and 48 bottled imports, including cherry, peach and raspberry dessert beers from Belgium, and Paulaner wheat beer from Germany. Toronado also keeps seven California microbrewery beers on tap. The beers are priced around \$2.50, with some 750-milliliter dessert beers going for \$9.50. Daily, 4 pm-2 am. 547 Haight, 863-2276.

San Francisco

California Culinary Academy The Academy houses the Careme Room, serving light classical cuisine and 20 bottled brands; the Academy Grill, serving grilled American food and 40 brands; and Cyril's, serving health food lunches and 40 brands (same bar as the Academy Grill). The beers, which come primarily from Europe and Asia, range in price from \$2.25 to \$3.25 for the 750-milliliter bottles. Careme Room: Mon.-Fri., 11:30 am-2 pm and 6-10 pm. American Grill: Mon.-Fri., 11:30 am-midnight. Cyril's: Mon.-Fri., 11:30 am-2 pm. 625 Polk, 771-3500.

Dewey's Bar Dewey's stocks 25 brands in bottles and three on tap, including brews from Jamaica to the Philippines. The bar also offers cold cuts and soups. Beer prices are \$3.75 to \$4.25. Daily, 11 am-1:30 am. 335 Powell (in the St. Francis Hotel), 397-7000.

Ginsberg's Pub This place sports 75 bottled imports (and may add more than 100 more soon), six draughts, English hard cider, bar snacks and darts. The beers, which hail from every corner of Europe and many parts of Asia, cost between \$2.50 and \$3.50. Daily, 11:30 am-2 am. 400 Bay, 771-3760.

Le Petit Cafe Sure, it's not a bar, but it stocks a lot of great beer for a cafe. Here patrons can find breakfast, lunch and dinner, plus 17 European beers. The selection includes Belgian dessert beers, which are fermented in oak barrels with fresh fruit. Beer prices are \$2 to \$5 (\$8 for Chimay in a 750-milliliter bottle). Tues.-Sat., 7:30 am-10 pm; Sun., 8:30 am-3 pm; Mon., 7:30 am-3 pm. 2164 Larkin, 776-5356.

The Main Stem Original Brauhaus Fans of German beer will find about half a dozen German draughts and a mostly European selection of 40 to 45 bottled brands here, as well as hofbrau-style sandwiches. Beers cost \$2.25 to \$3. Bar hours are daily, 9 am-1 am, with food available from 11 am-10 pm. 2 Turk (at Market and Mason), 776-3330.

Night Break Haight Street regulars can find 36 brands here at any time, including "some really weird stuff," according to one employee. Sushi is served on Sundays and Tuesdays, and beers cost from \$2.25 to \$4.25. Daily, 1 pm-2 am. 1821 Haight, 221-9008.

Noc Noc This little post-modern joint boasts 35 to 40 imports, snacks, sandwiches, bowls of stew or soup and televisions tuned permanently to static channels. Beers are priced from \$2.75 to \$6.95. Daily, 5:30 pm-2 am. 557 Haight, 861-5811.

Stars Restaurant Star's boasts about 25 brands, including the well-regarded Paulaner from Munich. "American food with a French accent" is also served. The beer

East Bay

Kensington Circus The Circus offers four imports on tap, hard cider, and an eclectic selection of 23 bottled varieties, mostly from the United Kingdom and Western Europe. Beer priced from \$1.75 to \$2.75. "California-style food with a British accent" is available. Sun.-Thurs., 5:30-9:30 pm and Fri. and Sat., 5:30-10 pm. Pub hours: daily, 5:30-midnight. 389 Colusa, Kensington, 524-8814.

LaCheval This Vietnamese restaurant offers an average of 40 bottled imports, from Norway to Singapore, priced from \$1.75 to \$2.50; \$4.50 for the 750-milliliter bottles. Next month the LaCheval II opens in Kaiser Center, Oakland, with 85 imports. Mon.-Sat., 10 am-10 pm; Sun., 5-10 pm. 1414 Jefferson, Oakl., 763-8495.

Lyon's Brewery It's a bit of a drive to this place, but worth it for the selection — ten imports on tap and 60 in bottles, including what the owner calls the strongest beer in the world, Zurich's Samichlaus Brown. The Swiss brew it once a year, to the tune of 14.8 percent alcohol content. The brewery also boasts dozens of California microbrewery beers. Beers are priced from \$2.75 to \$5. Sun.-Thurs., 11:30 am-midnight; Fri. and Sat., 11:30 am-1 am. 7294 San Ramon, Dublin, 829-9071.

Union Jack's Pub and Eating Establishment Twelve imported draughts and 72 imported bottles from as far away as India and New Zealand can be found here, as well as homemade fish and chips and other all-natural goodies. Beers cost between \$2 and \$3. Mon.-Fri., 10 am-2 am; Sat. and Sun., 9 am-2 am. Food is available until 10 pm on weekdays and 11 pm on weekends. 725 Main, Pleasanton, 462-7719.

Warehouse Cafe This restaurant, famous for its one-pound lobster and steak dinners, claims to serve more imports than anyone else in the Bay Area, and we couldn't find any establishment that could top its 250. The beers, which come from "just about every country," generally cost between \$2 and \$3.75. Ten California microbrewery beers are also available. Wed.-Fri., 3-11 pm; Sat. and Sun., 10 am-2 am. 5 Canyon Lake Dr., Port Costa, 787-1827.

Marin

Stinson Beach Grill This restaurant offers three imports on tap and 23 in bottles, including German wheat beer. There are also 20 California microbrewery beers available. Beers are priced from \$2.50 to \$3. Thurs.-Mon., noon-9:30 pm. 3465 Shoreline Hwy., Stinson Beach, 868-2002. (9/20/89)

— David Snow



Chef Sophie Bise, owner of L'Auberge du Pere Bise in France, visits Le Meridien's Pierre Restaurant Nov. 12th-18th.

HAVE RECIPES, WILL TRAVEL

Visiting chefs from abroad bring enthusiasm as well as their distinctive cuisines to San Francisco

By Janet Hazen

IN MANY COUNTRIES, chefs have achieved star status — at least some have. The next obvious step is for them to be "in demand" in other countries, and in demand many are, especially in San Francisco. It's currently very popular among local hotels, restaurants and clubs to invite chefs from abroad to visit, cook and shop in San Francisco. It isn't that we're tired of our own chefs, it's simply that "foreign" cuisine seems exotic.

The guest chef is indeed a celebrity. The hosts provide transportation, lodging, meals and even translators if necessary, and oftentimes it is necessary. Naturally, the full run of the house kitchen, including house staff, is required, and usually special foods are sought out for the visiting chefs.

But this relatively new concept is more than just another "celebrity" gimmick — the events are exciting and informative not only for the host's own chefs and cooks but also for the food-interested public. The meals are open to the public, and though prices can be somewhat steep, in most cases the uniqueness of the event and the quality of the food is worth the charge. Foreign chefs bring with them, in addition to their own personal styles and recipes, the energy that surrounds their cooking, eating and general lust for good food and drink.

For each event, the visiting chef prepares menus and recipes inspired by Bay Area ingredients and California cooking styles, or uses regional recipes from his or her own restaurant and country. According to the hosts, all of the chefs, whether French, Italian or Asian, have been delighted with our vast range of fresh produce. Problems have arisen, however, when some of our cheese (especially fresh ricotta), poultry and meat products haven't measured up to what the chefs were used to. Despite some differences in ingredients, most of the chefs have felt that the results were pleasingly close to what they wind up with in their own restaurant kitchens. I know all the meals I have sampled were unique and quite outstanding.

Oftentimes the visiting chef leaves his or her recipes with the resident chef and kitchen, providing the kitchen with plenty of inspiration and possibly a novel way to deal with older recipes

or styles of cooking. However, despite the inspiration they provide, the primary reason for inviting these guest chefs is not to teach or train the existing staff, but to offer new and stimulating cuisine to the public. (In most cases the home kitchens have plenty of their own ideas and serve sensational meals on a daily basis.)

Donatello, Le Meridien and Alioto's have all recently sponsored guest chefs, with very successful results. Earlier this year Alioto's hosted chef and owner Angelo Ingrao from Charleston Restaurant in Palermo. His almost-light Sicilian cuisine was paired with equally delicious and outstanding Italian wines.

In July, Donatello featured chef/proprietor Hans Baumgartner and sous chef Helmuth Dantioler of Ristorante Pichler in Italy's Trentino-Alto Adige region. This elegant northern Italian cuisine, quite different from the southern Italian dishes we're used to, features wild game, mushrooms and berries, and the menu these chefs prepared was superb. Such dishes as a venison terrine, papardelle with wild game sauce and sliced duck breast in a balsamic vinegar sauce were a hit with San Francisco foodies.

Le Meridien is currently hosting a series of female chefs from France. Adrienne Biasin, owner and chef of Chez la Vieille in Paris, recently recreated a bistro atmosphere and bistro-style cooking in the banquet kitchen of Le Meridien. Her outstanding food, bursting with flavor and character, was offered last week at the hotel's Pierre Restaurant. The roasted squab with fresh figs was very popular; other offerings included sea scallops with truffles and celery root and Pan-Fried Monkfish Fillet Adrienne.

So far, several guest chefs are scheduled to visit San Francisco this fall. Coming up Nov. 1st through 5th, Gaetano Trovato, chef and owner of Ristorante Arnolfo in Tuscany, visits Donatello. Traveling with him is the winemaker from Alceo Di Napoli. Ristorante Arnolfo, which has just received its first Michelin star, serves regional cuisine from Tuscany that incorporates the chef's own creative touches. No menu details are available yet, but there will be a winemaker's dinner on Sunday the 5th.

As part of its series of French women chefs, Le Meridien's Pierre Restaurant is hosting Sophie Bise, owner of L'Auberge du Pere Bise, Nov. 12th

through the 18th. When she was 21, Bise took over her father's restaurant, which was foundering due to his poor health, and restored it to a two-star Michelin rating. Although no details of the menu are available yet, Bise specializes in traditional French cuisine; dishes served at her restaurant range from chicken braised with tarragon to Brenton Banquet of Lobster.

Whether you want to experience regional Italian, French, Thai or Middle Eastern cuisine right here in San Francisco for the first time, or perhaps re-experience the sensations and flavors of an area that you have already traveled through, these lavish and expertly prepared meals are memorable and soul-satisfying. Watch for further announcements of these guest chefs' visits in the Food Notes below and the food sections of area newspapers. ■

Food Notes

DON'T MISS the Committee for Health Rights in Central America's annual gala benefit at Chez Panisse. Special guests are Isabelle Allende, who will read a new story, and recording artist Ronnie Gilbert. This evening of story, song and gourmet cuisine raises money for medical assistance in Central America. Sunday, Oct. 15th, 4-8 pm at Chez Panisse, 1517 Shattuck, Berk. Tickets are \$75, and are tax-deductible. For reservations and more information call 431-7760.

The Portman Hotel hosted a tasting by the Oregon Wine Advisory Board on Monday, Sept. 11th. The tasting began at 10am (yes folks, it's true) and finished by 12:30, just in time for lunch, served in the Grill Room at the hotel. Twenty-one 1987 Oregon pinot noirs from various vineyards were sampled at this event. Oregon pinot noirs are lighter and have a more direct berry taste than the typical California varieties. Most of these wineries use whole-berry fermentation and don't filter the finished wines, which accounts for their higher concentration of berry, fruit and character. Oregon pinot noirs are very versatile wines, so give them a try next time you have salmon, pork, game or even beef.

—J.H.

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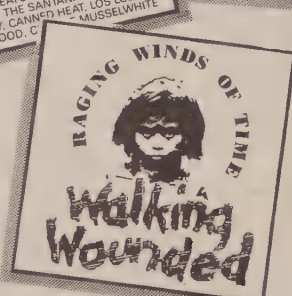
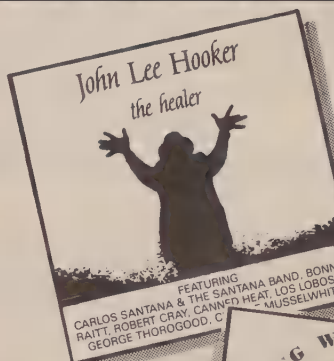
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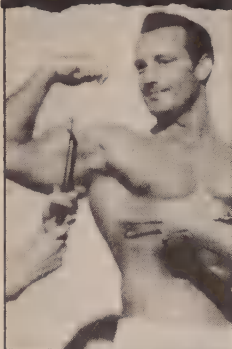
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MICRO FILMS



Heavy Petting measures up.

By Zena Jones

Heavy Petting

You do remember heavy petting circa the '50s, don't you? Well, here's Obie Benz's very entertaining, lightweight look at it via an unlikely cast composed of writer William Burroughs and poet Allen Ginsberg, both of whom demonstrate why their parents were too embarrassed to tell them about sex; monologist Spalding Gray who makes the fur fly with a ticklish theory on the popularity of Davy Crockett fur hats; exclaiming Josh Mostel on premature ejaculation among other dating disasters, and Talking Heads leader David Byrne doing exactly that in the singular. These and other noteworthies help Benz retrospectively explore dated sex and social conduct techniques, aided by film excerpts from *Bus Stop* and *Rebel Without a Cause*, etc., TV's *The Adventures of Ozzie and Harriet* and vintage Army VD films. It's all just tongue-in-cheek enough to bring back petting, parking and "going all the way" (which apparently no one ever did) to make this heavy matter about as lighthearted as you can get. (Sept. 22nd-Oct. 5th at the Castro, SF; Sept. 22nd-28th at the UC Theater, Berk.)

Rouge Of The North

The first half of writer/director Fred Tan's begins-in-1910 Shanghai movie is fascinating. Hsai Wen-shi's a lovely, self-possessed orphan, pressured by her brother and sister-in-law into a wealthy marriage to improve their own impoverished lives. She agrees to marry the second son of the wealthy Yao family sight unseen, only to discover he's blind, disabled and asthmatic, and that she's practically ignored by her domineering dowager mother and two sisters-in-law in the household's spiteful, gossipy and philandering atmosphere. Still, she does her duty and a son is born, but just when she seems about to turn her situation around, the film takes a different tack. The dwelling on detail, exquisite interiors and Wen-shi's indomitable independence give way to leaps into the future, as the film reduce vital occurrences to mere mentions and embark instead on the story of Wen-shi's revenge via her grown son that even the superb cast can't keep from being as inexplicable as the film's title. (Mon/25 at the Roxie, SF)

continued page 60

LONG LIVE THE KING

A RECENT issue of a supermarket tabloid trumpeted that within the next century, Elvis Presley will be worshipped as a god. The deification of the singing hillbilly truck driver isn't really news but it may get a boost from the latest production by the Residents, San Francisco's mysterious band of musical alchemists. "The King" figures prominently in the Residents' current cosmology — their forthcoming album, *The King and I* (Enigma), comprises Elvis cover versions held together with the story of "the baby king."

"That's how the Residents think of Elvis," explained Hardy Fox, who, with Homer Flynn runs the Cryptic Corporation, which in turn handles all business for the Residents. "He's this sort of ultimate innocent, someone who had to be in the position to front this phenomenon of rock'n'roll, and that he was victimized, sort of like Jesus was victimized because someone had to die for the sins. It wasn't his fault but he was it."

Elvis is also a main protagonist in the The Residents' first new stage show in over two years, *Cube E: The History of American Music in Three E-Z Pieces*, playing through this weekend at the Cowell Theater. The tripartite music and dance performance begins with "Buckaroo Blues," adapted from trail songs and cowboy ballads of the 1850s, progresses through "Black Barry," based on slave work songs and blues, and climaxes with the simultaneous emergence of rock'n'roll and a "Cubistic" version of the rock icon, Elvis, who is finally displaced by the British invasion.

"He becomes, through no fault of his own," Fox explains of Cube E, "the image of the ultimate American music, and the end of American music, as well. The show deals with a sense of loss, observing the passing of the American form." The focus on Elvis seems a suitable follow-up to the Residents' last album, *God in Three Persons* (Rykko), and, according to Fox, demonstrates their affection for American music. "The Residents are so fascinated by American pop culture, they'd love to see their stuff accepted in that culture. Having been in the position for years sort of standing off to the side with their big eyes looking at it, they'd sort of like to be a part of it, too."

Cube E is presented at the Cowell Theater, Fort Mason Center, SF, Thurs/21-Sun/24 at 8 pm, with 11 pm shows on Fri. and Sat. Call 762-2277 for tickets.

— Derk Richardson



Left: The Residents are all eyes. Right: Merce Cunningham looks forward, not back, in 'Celebrating Merce Cunningham.'



AT HIS MERCY

THE GRAND OLD MAN of dance is in town, at UC Berkeley to be precise. What can you say about a living legend who has influenced more of this generation of dancers than any before him, either as disciples or, as of late, rebels against his approach to dance? How ironic it is that just at the time when many dancers are beginning to question the abstractions of the Cunningham approach, academia has finally seen fit to honor him with a week-long symposium and three concerts of his works.

Cunningham's influence extends far beyond the modern dance world, which he revitalized in the 1950s with his insistence on the separate but equal roles of dance, music and setting. He worked with such painters as Robert Rauschenberg and Jackson Pollock and composers John Cage, Gordon Mumma and David Tudor, whom he gave full rein to participate in his works. He taught audiences to clear their minds of preconceptions, to look at movement for its own sake and to listen to music independently. In a way, he's the ultimate aristocratic democrat in dance: elegant, classic and formal, yet egalitarian, open and individualistic.

His company has gone through many changes and spawned dozens of children who have gone their own way. Although at 70 he seems a bit frail, he is still creating new works and supervising his company.

Workshops and symposia are going on throughout the week in Berkeley and San Francisco. No nostalgia for this company, however: All the works at the Zellerbach performances date from the 1980s, including two world premieres.

Zellerbach Auditorium at UC Berkeley hosts "Celebrating Merce Cunningham" Fri/22 and Sat/23 at 8 pm and Sun/24 at 2 pm. Call 642-9988 for more information.

— Rita Felciano

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Lifestyles OF THE HIPOISIE



*An impressionistic guide
to the new nightclub scene*

By Heather Mackey

'THERE'S GOT to be more to do than just heading South of Market and kicking the corpse of SF nightlife," bitched ■ black-clad bar-stool occupant one recent night.

Not everyone's sitting around waiting for SOMA to fizzle and the new trend to rise from its ashes, but nightclubbing in SF can't properly be called that anymore. The most exciting thing going on is prefix preoccupied: At the Albion they're lured in by anti-folk, at the DNA they're paying to see Dee Russell's anti-fashion shows.

"Floating parties are the only thing interesting now," says Cintra Wilson, who, as the closest thing San Francisco has to a "club kid," ought to know. Assuming your appetites leave you craving nightlife in between Glas Haus bashes (and other, more "underground" events), here's an impressionistic guide to clubbing (post or anti) through the Dark Ages.

LOWER HAIGHT:

We're in **Nickie's** (460 Haight, 621-0249) on ■ Thursday night and it's that no man's land between 10:30 and 10:45, right before the crowd rushes the door. We're early, which leaves us time to try to analyze the secret of Nickie's decor.

"Junk shop at Christmastime?"

"Cheesy autumnal?"

Whatever it is, you couldn't make a place look like this *on purpose*. Although you wouldn't go around comparing the place to fine wine, it's nicely aged and the crowd rushes the door. People who come to Nickie's are really into the place. They have to be. It's too crowded to dance or even breathe without difficulty and it's too loud to talk. Who comes here? People who used to be sardines in ■ past life. Sardines who listened to James Brown.

"Art students," says Candi, my trusty co-hipster on this assignment, "pick-up factor is high to medium — you see a lot of necking going on."

"The seats are comfortable, it's the crowd that bothers me. People are slumming."

Tim from New York enlightens us: "It's like a lot of bars in the East Village," but then he sinks in tautologies. "It's original, as opposed to something trying to be something like this."

Frank's a man of few words: "It's



The Tornado's bouncer Robert: 'Actually, it's been so mellow around here I'm just a doorman.'

Tony chats with Allison and Karen at Noc Noc.



hip," he says.

I ease into conversation with two women who have been eyeing my reporter's notebook.

"Don't write about this place," they beg me, "it's the only place left. Write about someplace else. Stupid people can go to the Covered Wagon." Oh. I'm slighted. CW is my current favorite.

On the other side of Haight Street, **Toronado** (547 Haight, 863-2276) is a study in contrasts. A "neighborhood" bar whose cool minimalism is anything but dive-like. The crowd ranges from yuppied-out beer aficionados drinking Anderson Valley brews to youngsters with carefully coaxed dreads pumping quarters into ■ jukebox that's heavy on Motown. One of the great things about Toronado is that everyone, dress aside, can run up a tab to \$20, just like in the golden age of drinking.

Mark, who also bartends at the Hotel Utah, points out the regulars to us. "I've worked here for a year," he says, "and I still haven't figured the crowd out yet. It's mostly people from the neighborhood — too hard to find parking for anyone else."

While we're at the bar, a woman wearing a fashionable hat enters with two slightly built young men whose hair hints of styling products by Sebastian. "Like Herb Caen on Ecstasy," one is saying as they drift by. That's the neighborhood for you, but so is the middle-aged black woman standing outside the door drinking Night Train. Otis Redding comes on the jukebox and she's the only one getting down.

Noc Noc (557 Haight, 552-1090), a couple of doors down, is a trendier place, with an interior that looks like Dr. Seuss ran amok in a closet. The airplane-hangar look makes for a great industrial atmosphere, but the place is usually so packed I end up dwelling on memories of flying People's Express.

On the outer fringes of the gentrification overflow from Haight Street, the **Alamo Square Saloon** (600 Fillmore, 552-4494) is a good-natured blend of Haight kids, bike messengers and people in black. Dead for a long time, the place has been jumping since the management changed

continued next page

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CLUBS

continued from previous page
in January. There's a faint air of exclusivity, probably due to the fact that it really says "Hotel Casa Loma" on the outside. The place burns—incense, Mexican good luck candles—in a kind of shrine-that-serves-pints aesthetic.

Desi, the doorman, looks rather Byronesque tonight in a long black coat, flats, hose and french-braided hair. His neo-pirate friend is busy shining the ID flashlight on Desi's butt to see if the rhinestone "Bitch" pin on his tie-back frock coat is fastened securely. Later, I almost trip on a skateboard to accost Desi on his way out of the bathroom and ask him to describe the crowd. "It's the salt of the earth that starts the trend," he pronounces, "or you could say the unmarketed pagan." In the bathroom, someone has written "Henry Rollins is an American poet." Someone else has crossed that out and written "a macho asshole." That debate kind of says it all about this place.

THE MISSION

Did someone say New Bohemia? We're a little bit sick of always being in the **Albion** (3139 16th St., 621-9213), but here we are again on a Saturday night—probably the worst time to venture into this boho den. We're crunched up against the bar, clutching our pints with the other made-up, starry-eyed trendies and it's a definite ponytail alert. ("Cut 'em off, guys," says my friend, the castrating female.) Behind us, two women are psyched for Saturday and are ordering tequilas. They're cute, they're giggling. Some guy in a shiny tuxedo jacket and high tops sidles over and, prurient curiosity piqued, plays his trump pick-up. "Say, are you two lesbians?"

Performance queen Dee Russell explains to me why, although it's one of her favorite bars, she's had to take a break from the Albion. "SF is such a transitional town, it seems like every so

often there's a whole new crop of 21-year-olds. You just have to wait it out." Wait it out in the Albion's back room, where free shows by and for serious music lovers can make you forget the front-room foolishness.

Other Mission bars like **Dr. Bombay's** (3192 16th St.) the **Uptown** (200 Capp, 861-8231), **El Rio** (3158 Mission, 282-3325), the **Rite Spot** (2099 Folsom, 552-6066) and the new **Donington Park** (2301 Folsom, 641-1416) are also great places to go suck down beer—but you already know that. People who write copy for "motorcycle chic" fashion spreads hang out at Zeitgeist.

The Crystal Pistol's (842 Valencia, 695-7887) been getting better and better, especially on Friday night, when the dancing is great. Noticed in the front and middle rooms: swell-looking guys in leather, all the usual suspects. Wild-haired women dancing in back. Everyone has a kind of frenetic energy. We cool down at La Boheme, then walk to Amelia's where we're relieved to find no hipsters at all.

SOUTH OF MARKET

It's an early Thursday night and the couple emerging from **Hamburger Mary's** (1582 Folsom, 626-5767) is wearing the beatific smiles of the well-heeled after discovering someplace different. "Diversify your portfolio!" a badass E.F. Hutton screams at them from the window of a speeding car.

Although it's still the most active place for nightclubbing in the city, SOMA is in danger of becoming a ghetto for white people in black clothing. There's a scene within the scene, though—little enclaves of genuine hipness in the midst of all the young-stuff yuppies.

We're in the **Ace Cafe** (1539 Folsom, 621-4752) where, as a friend describes it, "The waiters are just surly enough." The place smells wonderful and we're waiting for a table when we overhear someone say, "This place specializes in toast." We decamp for



At the Covered Wagon, Tobin has the

Mark serves up drinks at the Hotel Utah.



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best hat of the night. Even Selby and Steve (easily identified by their suits) are into it. Gerard likes pinball.



beer at the **Paradise** (1501 Folsom, 861-6906), complaining about the welts that the Ace's sadistic chairs have raised on our backs. No pain, no gain: We miss seeing Velvet John Cale who, we learn, endures the chairs later that night. The Paradise is all right, though, mainly because it's so big — if the people in one room bother you, you can usually find a tolerable crowd in one of the others.

On Tuesday nights the place to be is the **Covered Wagon** (917 Folsom, 974-1585) for "the coolest disco in town," as put by one friend with dance fever. Somehow this SOMA home for garage bands has made the switch to hip hop with one of the most racially mixed crowds to be seen anywhere in the city. Great dancers up on the "stage," sweaty flesh everywhere else — the place is a straight version of The Box. The night we're there, two huge guys behind us go crazy when "Fight the Power" comes on. They know all the words.

In the same area as the Covered Wagon, but a world apart, the **Hotel Utah** (500 Fourth St., 421-8308) has a nice, no-frills wood bar and a back room for performance and live music. The crowd ranges from thick-necked college types to legitimately scruffy bike messengers and artists. The atmosphere is much less staid than it looks, however. Inside, I can't get beer because the people behind me are joking with the bartender about how many Jagermeisters they had once upon a time. Outside, I'm almost run over by two guys in the throes of hysterical laughter. "Did you see the bearded lady hit the fat guy?" one yells, to no one in particular. I want to laugh, but see the fat guy in question lurking close behind, so I cross the street to safety.

Thursday nights at **Townsend** (177 Townsend, 974-6020) are for the trendy, the beautiful — and failing either of those — the overdressed. Do I see anyone drinking Jagermeister? No, they're

all too busy talking about how fucked up they were *last* night when they were drinking it. Do I see anyone on Ecstasy? No, I see people who look like they may have made a lot of money selling coke. The scene in the actual club is nothing compared to what goes on in the bathrooms, where mousse-heads gather before the mirror in solipsistic concentration. It's still early, so while I'm grabbing at shreds from the paper towel dispenser, the only other woman in the bathroom has free rein to check out her back view. She twists and pouts. I can't see any panty lines, split seams, food spills, fat bulges or even wrinkles. I'm in awe before this woman's nightclubbing perfectionism. I have to know what's wrong, so I stand there, chapping my hands on the paper towels. While I'm there I notice that although Townsend often seems to think it's cool to have graffiti on the club walls, there's *no* graffiti in the bathroom. This club is about control.

THE OUTER LIMITS

"I used to hang out at the Travel Lounge on Market Street," Cintra tells me (it's hipper, apparently, than the Travel Motel it's connected to). "You should find some neighborhood places."

You never know where the next nightclub renaissance will be. In the Tenderloin with **Miss Pearl's** (currently the hottest spot for the older hip crowd — the kind with "careers" and expensive clothes; 601 Eddy, 775-5267) and the **Blue Lamp** (a funky blues, rock and R&B club; 561 Geary, 885-1464)? Outer Mission, with a spruced-up pub like Donington Park? Or someplace totally incongruous like the Sunset, home of the umbrella-in-the-drink, wacky pseudo-Polynesian decor **Tiki Hut** (1849 Lincoln, 665-0531)?

If you're *really* hip, you can create your own nightclub renaissance at the corner bar. Until then, I'm in Bernal Heights at the **Wild Side West** (424 Cortland, 647-3099).



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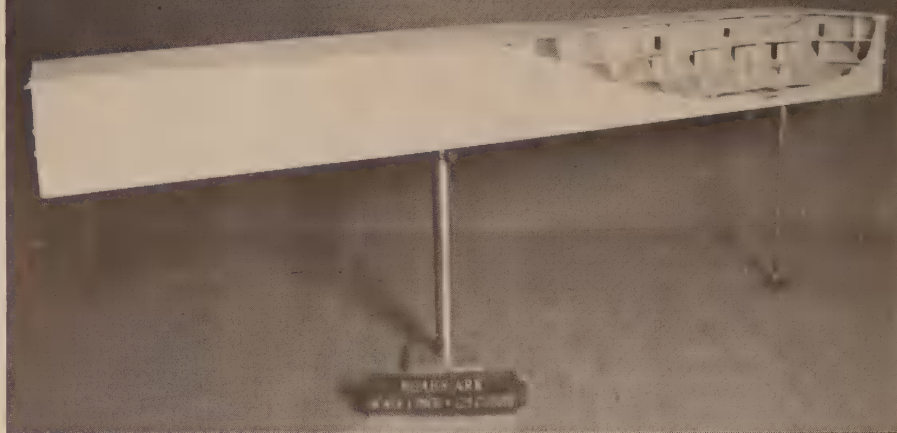
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ART



A scale model of Noah's ark is one of the historic displays at the Museum of Jurassic Technology.

MYSTERY MUSEUM

The Museum of Jurassic Technology presents
'alternative' views of history and nature

By Jeff Kaliss

THE LOGO of the Museum Of Jurassic Technology was carefully chosen. It's a spirit face, based on a small Iroquois fetish carved

from the toe bone of a deer. If you look at it one way, the eyes appear closed, but a subtle shift of perception makes them appear open. Looking at this face, and at the museum (which takes up residence at New Langton Arts next week), you are looking into two worlds, the material and the mysterious.

David Wilson, director and co-founder of the Museum, is open-eyed behind his studious spectacles as he surveys the soon-to-be transformed New Langton space on Folsom Street. "This is the first time that the whole museum has traveled," he notes. "I was scared to death for a while, but now I'm excited."

For a little over a year, the museum has been resting unobtrusively on Venice Boulevard in Los Angeles. During the week, Wilson makes money down the freeway, doing miniature modeling cinematography for movies and TV. But weekends and Thursday evenings he's always at the museum, greeting the public on the way in with his accordion improvisations and chatting with them on the way out about the exhibits they've seen. After being exposed to such weird phenomena as a bat that penetrates solid objects and "extreme ultraviolet light" that restores flesh to a skeletal hand, most of the museum's visitors have a defined reaction, good or bad.

The Museum actually has little to do with Iroquois or with the Jurassic period, when dinosaurs ruled the earth without benefit of technology. The name, like the logo, is a mind-bender that furthers Wilson's exploration of "the relativistic nature of knowing." And the museum is the fulfillment of a vision fostered in the weekends of Wilson's childhood, which he spent in the well-kept libraries and museums of Denver.

Appropriate to his Irish ancestry, Wilson developed the physical ap-

pearance and quirky imagination of a leprechaun. In college he majored in urban entomology (i.e., the study of city bugs) with a minor in the visual arts. "It's just been a curious kind of back-and-forth in my life between the natural sciences and art," he says.

Wilson abandoned hard science to become a well-paid Hollywood technician, but he never let go of his dream of synthesizing his two loves and sharing them with the public. In the early '80s he began developing individual installation pieces that explored "a kind of underlying force behind natural phenomena that is maybe not normally apparent." But "the idea from the beginning was to have our own location, open to people from all walks of life." With the help of several friends and Wilson's wife Diana, an artist and anthropologist, the museum opened its doors in 1988.

The museum stays true to the elegance of presentation that Wilson had enjoyed as a child. Visitors are greeted with a slide-tape introduction in the "Spence Multimedia Theatre" which starts with an image of the Iroquois logo, set against an etching of ancient Babylon. "In its original sense," a sonorous voice explains, "the term 'museum' meant a spot dedicated to the Muses — a place where man's mind could attain a mood of aloofness above everyday affairs." Until recently, the voice continues, "collections were primarily in the hands of wealthy individuals." But in 19th-century Philadelphia, Charles Willson Peale developed the first scientifically organized and publicly accessible museum, forming a model for later institutions, including Wilson's. Peale is said to have believed "that the learner must be led always from familiar objects toward the unfamiliar — guided along, as it were, a chain of flowers into the mysteries of life."

Wilson's flowery way is illuminated by a number of unusual devices suggestive of its creator's familiarity with special effects, including programmed lighting dissolves and "stereo-video prismatic viewing devices." Aside from the aforementioned bat and "plas-

motric postvisualization," the exhibits include beetles who mimic the sounds of stones and a chilling howl of an American gray fox, transplanted to the throat of a portly man.

Although the museum has been the subject of articles in the L.A. press and the Wall Street Journal, most of the exhibits are too subtle and sensory to survive journalistic transfer. But Wilson wants to highlight some new exhibits, to be seen for the first time here before they return to L.A. They include some colorful dioramas based on the "Belles Heures," created in the 14th century by the Limbourg Brothers. "The landscape is made as a miniature," explains Wilson, "and the [human] figures are essentially projected as three-dimensional images, which the viewer sees as miniature stereo apparitions."

Wilson admits to some discomfort about installing his museum, though just for four weeks, in a space associated with performance art and artistic installations. "It's going to be immediately framed in that context," he worries, "and I prefer a much more neutral context."

But he's gotten hostile reactions even on his home turf, from museum-goers who feel they've been had. "We've had people come in and sign our guest book, and on leaving scratch their name out so completely that you couldn't possibly read it," he reports. "It's opposed to some fundamental tenet of their belief structure, I suppose."

For those who want to engage Wilson in a more civilized conversation about what's real and what isn't, he admits that "I've developed a way of talking around things." Reality is not really the point here, and Wilson is proud that he counts many scientists among the museum's fans. "The museum comes out of a deep love of science and a deep love of other things as well," declares the curator, "but also out of an awareness of limitations."

New Langton Arts hosts the Museum Of Jurassic Technology at 1246 Folsom, SF, from Sept. 26th-Oct. 28th. Call 626-5416 for hours and details.



A matter of time: Toyoji Tomita and Taro Saito perform in Margaret Fisher's 'The True and False Occult,' which plays with the concepts of time, symmetry and zero gravity.

ARTFUL INTELLECT

Margaret Fisher combines the intellectual and the sensual to create performance pieces that are both demanding and dazzling

By Rita Felciano

MARGARET FISHER is not one of your more easily accessible artists. Yet once you have seen her perform, you cannot forget that elegant, elongated body with its exaggerated limbs moving in tiny encapsulated gestures that seem to be propelled by an energy from deep inside her being. Standing quite still, assuming a new stance once in a while, this dancer keeps her feet firmly planted on the floor, looking like a healthy Giacometti sculpture. "I don't travel through space because I haven't found a reason to do so," she explains.

Looking at her the other day in the tiny Emeryville studio she shares with her composer/conductor husband Robert Hughes, a collaborator in most of her pieces, she looked almost ordinary except for a finely chiseled profile with a long, graceful neck and crystalline blue eyes. Dumpy black shorts, a nondescript tank top, hair that's beginning to show some silver piled into a disintegrating bun on top of her head, she was dissecting the dress rehearsal of her latest piece, a reworking of the 1980 *The True and False Occult*.

Between then and the final run-through, she would have to work ■ part-time job, repaint the scenery, sew the costumes, find some props, go through various spot-checks with individual performers (Toyoji Tomita, Taro Saito and Dominica Kriz) and rescue some of the slides she has so painstakingly assembled.

It may be a familiar story for artists who work on the edge of the mainstream, but it still doesn't seem fair that after working for ten years, performing and lecturing in this country and abroad, being awarded six NEA grants and numerous commissions and residencies both here and abroad (mainly Italy and Japan, countries

whose influences show up again and again in her work) Fisher would still have to repaint her own corrugated cardboard folding sets. Yet she seems to take it in stride as the price for one who has insisted on pursuing her own vision about what it means to move, both her own body and the theatrical, visual and musical elements she has chosen to incorporate into her dance work.

Fisher has developed a reputation for multimedia pieces that are demanding puzzles, tightly structured and pervaded by a stillness and internal quiet that is almost meditative. Her works touch on philosophy, poetry, painting, astronomy and mathematics from both the Eastern and Western traditions. It helps to have a liberal education that supposedly teaches you to perceive relationships between disparate areas of knowledge, but she insists — correctly, I think — that it's not necessary. You can enjoy her shows on a purely sensual level.

In Fisher's *Vice Versa*, premiered last fall in the "Seeing Time Series" at the Black Repertory Theater in Berkeley, references to Dante, Nietzsche, Aristotle, St. Thomas, Joyce and Giotto were flying by so fast that even students of the history of ideas would have to have all their referential antennae out to catch what was going on. And yet it was visually so beautiful that you were riveted to your seat. There were wonderful masks, a set reminiscent of ■ Giotto painting, a narrator (puppeteer and vocal artist extraordinaire Larry Reed) who spun a sonorous web around you, two enigmatic prophetesses from Libya and Cumae (that's east of Naples, in case you forgot your geography), ■ giant black bodybuilder who played the Minotaur and finally the exquisitely beautiful Fisher as a satyr. But what did it all mean?

According to the program notes, the piece was about "the Western lineage

of ideas, images, words and sounds: The lineage that came from Eden — by way of Egypt, Libya, Crete, Rome and Florence — the expulsion from the garden through the flowerings of Western Civilization." Not exactly the kind of stuff you take in after a hard day at the beach. The unabashed intellectualism was intimidating, but the show was also totally captivating in the way it moved and glided through time as if on slippery slippers. You sensed that there was a mind at work that manipulated the important ideas even if you could catch on to only half of them. The work stayed with you long after you left the theater somewhat in frustration, wishing you had paid better attention in those Great Ideas classes.

It's an issue that Fisher, an articulate and thoughtful artist, is perfectly aware of. However, she says that "We don't think of this as a problem. I know that it doesn't answer the audiences' discomfort... but the way Bob and I look at it is not as a problem but as an art form that can handle a second viewing. That's not a generally common way to go to performances, but we are pushing the point. We are saying, 'If there is ■ lot, and you missed it and you want to pick it up, come again.'" This is said without the slightest trace of arrogance or condescension toward her viewers. "But in the meantime, we feel that we provide enough audiovisual stimulation in the pieces that when you come and feel that the references are flying by and you are not catching hold of them, ride the piece through for the stimulation that the pieces are providing. It is sequenced specifically to do that."

Fisher thinks that the difficulty some people have with her works is more of what she calls ■ "California problem" than one inherent in the pieces themselves. Referring to literary sources or referring to other people's work, she says, "is common enough in every art form, though not common in a California aesthetic."

Pushed on the question of what constitutes "California aesthetics," Fisher demurs. "It is a California way of creating in the use of the elements being equal. That's very California. That's where we learned our technique. But it's not California in the content. So form and content come from two different places and we put them together." She believes that Californians (and New Yorkers) basically want a linear narrative structure in a work, if it is content-oriented.

Not that all of Fisher's work has the complexity of *Vice Versa*. For *Room of Dis*, which she premiered at New Langton Gallery this spring and then reworked for The Lab's "100% Concentrated Dance" series, she took a one-sentence Cocteau story about a chameleon who gets moved to a plaid cloth and eventually dies. Sitting about three feet from Fisher, who danced practically the whole piece without displacing her feet, you were drawn into a movement vocabulary that focused on the torso and upper body. Often she looked very flat and two-dimensional. With her long arms she would carefully circumscribe the air space around her, sometimes only pushing the index finger and the thumb together on an extended arm, or twitch a muscle on an inclined head, or roll her eyes the way Kathak dancers do. The experience was entrancing, but also so intimate that you felt like ■ peeping Tom intruding into ■ private world.

Fisher doesn't mind. "I want you to feel like a voyeur," she says. "I want to break the presentation of dance as an idealized form where so much is tied up with the 'good.' Everything is good; the posture is good; the people are in great shape, they can do anything. We don't live like that. Our world is based on knowing that things are uncertain and that our values may change in ten years. As a dancer I would prefer a relationship with an audience in which the person who looks at us sees through the surface

and into what we do and asks, 'What did they do and how did that happen?'"

Fisher has created a "cellular movement style," as she calls it, from her research into contact improvisation. "The thrust [of her dancing] is not to create patterns in space or to define space by movement," she says. "Contact improvisation ideally sets the ego aside, which allows the energy impulse inside the body to go wherever it wants. So I developed a technique to create a certain amount of energy and then allow it to go." Furthermore, she continues, "All the movement comes from the joint, because the loose and flexible joint is the facilitator for the energy to move wherever it wants through the body." She feels that with the reworking of the *Room of Dis* this movement research has been concluded, and now she is ready to "play with all that material."

In *True and False Occult*, Fisher's most widely performed multimedia piece (having been presented all over the country in addition to Italy and Canada), Fisher plays around with symmetry, time and zero gravity. What if we had a metric calendar? What if there was no gravity? What if there were no horizon lines? It also contains such tangibles as floating heads, a corrugated Mt. Fuji, a fisherman fishing kites, Fisher swimming in a mylar pool, bunraku sacred music, teacups pouring words, Japanese calligraphy, a Humphrey Bogart-like smoker, Fisher dancing a slide duet with a Hughes flute and cello piece — it's all there and it hangs together in a way that you may not exactly understand, but that makes sense in an intuitive sort of way.

"Sure," Fisher smiles, "we want intellectual engagement, but otherwise, let the spectacle go before your eyes and just enjoy the dazzle of the lights or the whatever." ■

The True and False Occult will be performed Sept. 22nd, 23rd, 29th and 30th at The Lab, 1805 Divisadero, SF.

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The Butthole Surfers: 'Art is just the last three letters of Fart.'

SURFER SAFARI

Gina Arnold makes a rare visit to the Butthole Surfers' ranch

By Gina Arnold

THIRTY MILES south of Austin, in the midst of fields full of wildflowers and a big sky so blue you could lose your mind looking at it, lies the town of Driftwood, Texas.

Situated away off rural route something or other, it sleeps year 'round under a greenish brown blanket of rolling hills, a million miles from anything remotely urban. Driftwood is the spiritual opposite of Manhattan or Paris, yet there among the birch trees and hummingbirds, operating with almost no urban or artistic input other than the occasional fuzzy episode of *Oprah*, works one of America's most creative independent rock bands, the Butthole Surfers.

The civic center of Driftwood consists of one weathered, wooden corner store with an old gas pump in front, and across the way the volunteer fire department building, an equally weathered structure set in a grove of trees, sports a hand-lettered notice that tells of a town meeting that'll take place sometime in the far-distant future.

When not on the road, the Butthole Surfers — at least some of them, sometimes — live and work here. The band owns the land, the ramshackle, ranch-style wood house that was already on the land and a ton of equipment, on which they can write music, experiment on tape, record demos and just plain have fun.

One day last spring I visited the Buttholes at their home in Driftwood, met first by guitarist Paul Leary at the general store and led through the silence of the great Texas woodland to the place where they live. Inside the

house we're met by Gibby Hanes and Jeff, who are whiling away time watching an *Oprah* episode on "Men Who Love Fat Women." (And people dare think the Buttholes' albums are tasteless!) The television is static-ridden and Gibby and Jeff aren't really paying much attention: "We don't get too good reception out here," Gibby shrugs, unconcerned. Mark Farner, the Butthole Surfers' nice brown dog, and Papillon, the cat, are all curled up on the carpet in front of the set. "We have two blue jays and some hummingbirds and some mockingbirds that come 'round, too," Paul adds. "You should see the bluebirds: The female's really cool. And last week there were three days when there were about 100 robins on the lawn. There's doves, too, and when they take off all at once, it sounds like Vietnam!"

First stop on any tour of the Buttholes' house is the studio, one room crammed full of about \$100,000 worth of equipment. There's a DAT machine, a 32-by-32 track mixing board, a Dolby II sound equalizer, all kinds of speakers and reel-to-reel tape axes, sound muffling foam on all the walls, the usual studio stuff. ("We're always allowed to bring equipment home from the music stores," Gibby explains, "They just love us 'cause we spend tons of money, and then if we like it and use it, we pay for it, otherwise, we just bring it back.")

The Buttholes have been doing nothing but recording on their own out here for about six months, one of their more extended periods of time off the road in the last eight years. They have many, many songs on tape now, some of which are just fragments, some of which are in an almost finished state. In addition, in the past few months,

they've released a limited edition double live set (as a bootleg) as well as a new Butthole Surfers record and a record by their alter ego band, the Jack Officers, which is, Gibby says, "like synthesizer music, neat dance music, space music. It's just got a few singing parts... It's like acid house. No, it's Hick House!"

"You have to admit," Paul says proudly, "it's pretty neat that Driftwood Texas became hip to EZE and NWA before New York! Forget all about punk rock music: Rap music is what punk rock always wanted to be! It's accessible, but they want to piss people off and they don't hold anything back. It's like the most glorious diarrhea and ridiculousness imaginable — it's too heavy!"

THE BUTTHOLE SURFERS got together in the spring of 1981, when, Gibby says, he and longtime highschool and college pal Paul got together in a guy named Scott Matthews' living room in San Antonio and began playing music together. Gibby has known Paul forever, he explains: "First his family thought I was a bad influence on him, then my family thought he was a bad influence on me, and then they just went and figured we were bad influences on each other." Before they formed the group, the two of them — then graduate students in business at Trinity College in San Antonio — had a T-shirt company that sold silk-screened shirts of David Berkowitz (Son of Sam) on Venice Beach one summer.

It was on Venice Beach that they met Bruce Licher, head of Independent Project Records and member of Savage Republic, who, Gibby says, "taught us a bunch of stuff about all the bands,

and turned us on to a bunch of music — Black Flag, Fear, the Circle Jerks, X... hell, even Oingo Boingo seemed cool in those days."

Subsequently, Gibby and Paul returned to Texas. "And one time the Big Boys were playing at the Lake (Travis), and they asked us to play a couple of songs right before they went on — that used to be the thing to do if you were a new band, remember — and then they offered us money to come back and play a gig and we thought we was going to get rich!"

Paul interrupts, cracking up. "I remember trying to impress my mom 'cause she was real disgusted that I was gonna quit my job selling lumber at the hardwood lumber mill and go play in a punk rock band, and I go, 'But mom, there's these guys in California called the Minutemen, and D. Boon, he writes ten songs a day!' And my mom goes, 'Yeah? That's because he can't stand any of 'em after he's written 'em!' " To this day, Mrs. Leary has yet to pronounce the name of her son's band out loud.

The Butthole Surfers played their first real gig as such at the Whiskey on July 4, 1982 with the Dead Kennedys and TSOL. "It was fucking great," Paul recalls. "Most fun I ever had. We sounded like hell, and they loved it. In fact, to this day, the better we sound, the worse people like it."

"And the worse you sound," Gibby adds, "the better it gets."

After that, however, the band broke up and Gibby and Paul moved back to San Antonio, where they took "straight" jobs in accounting firms. But Buttholes will be Buttholes, and presently the only career option open to Mr. Haynes was to reform the Butthole Surfers. The newly reformed band (this time including current members Jeff, King and Teresa) began making records (*Cream Corn* and *Rembrandt Pussyhorse*) by breaking into a recording studio whose tool shed they were sleeping in at night. They began — slowly — to gain a certain amount of notoriety, especially via their live shows, which were — well, colorful.

The band's name, originally intended as a little kid's joke — "If we wanted to be offensive, we'd call ourselves the Shit Up Your Mother's Pussy Surfers," Paul says — got them banned from the mainstream press, but in some ways that fact has ultimately worked in their favor: "Other famous bands would be interviewed, you know," Paul notes, "and they'd make these real disturbing remarks about the Butthole Surfers."

So the legend grew. Or as Gibby puts it, "First we got one projector, then we got two projectors. First we got one little light and one little smoke machine, and then this ex-con sold us \$1,200 worth of strobe lights for like 50 cents."

All of which eventually developed into the full-blown Butthole Surfers shows that we all know and love. The ones with the smoke and the fire and the naked dancing girls ("We don't even hire 'em anymore, they just show up," grimaces Gibby.) The ones with the gross-out films in the background. ("We just check 'em out of the University Film Library here," Paul tells me.) The ones that KLM's in-flight magazine plugged recently with the following description: "Obscenities, perverse humor, chaos and bad taste are the ingredients for a live performance by this Texas band. Be sure to see them while in Amsterdam!" The ones with audiences which Jeff politely calls, "such a heavy grunge factor in it... it's amazing, you light one guy on fire and he'll follow you all around the country wearing his scorched jacket and try and get backstage and everything."

Giant Texans carrying flame throwers. Dueling drummers playing in strobe-lit unison — naked women, ugly movies, the last word in scary, mind-bending, morally disturbing music. It was irresistible to the art-pig in all of us.

And what about Art? "Art," Gibby explains patiently, "is just the last three letters of Fart."

By 1985, the Butthole Surfers were entirely committed, heart and soul, to the art-bound, road-rock lifestyle. What followed was a three-year period of complete and utter homelessness.

"Living on porches and floors," Gibby recalls.

"Once or twice a week we'd all sneak into a motel room at a Motel 6 and sleep for 24 hours," Paul reminisces. "It was this big breakthrough when we bought sleeping bags. It was like a revelation: 'Wow! Why didn't we have these the whole time?'"

"Yeah, we'd had the flu for six months of the year without realizing if we'd just had a sleeping bag in winter we'd stay warm all night."

Grueling though it seems, Paul and Gibby enjoyed the experience. "Sure, it had its moments," Gibby says. "I don't regret it at all. We met a lot of wild-ass, cool-as-shit people doing it."

IT WAS through touring that the band earned enough money to buy the equipment and living space they now occupy. These days, the Buttholes are exceedingly cagey about any information regarding record sales: Direct questions about financial figures tend to be met with gaping silences, although, when asked how many copies a Butthole record sells, Jeff does say, "More than the Fabulous Thunderbirds and less than Suicidal Tendencies."

Gibby adds that they'll be pressing 20,000 copies of the live LP, all of which are already pre-sold, and adds, "we could easily do double that."

Currently, the Butthole Surfers reputedly command around \$15,000 a gig. Their shows are automatic sell-outs, coast to coast, putting them in a position to book one-offs on either coast, without having to drive hellish distances between dates, without having to practically kill themselves every night. Their last LP, *Hairway To Steven*, was, in Butthole Surfers terms, almost a hit on college radio, and the band's being covertly courted by major labels.

"We want to buy that other ten acres over there," Paul points out across the long grass. "So nobody can build on it and wreck our view. And we want to build more, so we can have a studio out there and then each have a nicer bedroom in here."

"And we want a swimming pool that we can do laps in."

"A circular swimming pool, an ice skating rink and a basketball court," Gibby goes on.

Mark Farner yawns. Papillon stretches. The mockingbirds make mocking noises and the sun sets on Driftwood. The band's just joking, of course, but they know as well as I do that none of those dreams is necessarily out of reach. No dream is. Punk rock originally dreamed of a world where the most outrageous acts could put on the status quo, a world where people who spat in the face of authority were king. Punk rock postulated that the only way one could ever live that dream was to never give in to the powers that be, to do it yourself and be damned for it. The Butthole Surfers may well be the living embodiment of a dream that everyone else thought died, because somehow or other, the Butthole Surfers have succeeded on almost everybody's terms.

Everybody's, that is, except Paul's mother, who still threatens her grandchildren with certain death if they ever reveal to any of their teachers the name of their Uncle Paul's rock band.

"Well, my mom admits we're doing well," Paul concedes. "But then she'll add in the same breath, 'Yep, and so's crack!'"

The Butthole Surfers play Wed/27 and Thurs/28 at 10:30 pm at the I Beam, 1748 Haight, SF. \$14 advance. 668-3208.

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Derevo, a Soviet group that blends rock'n'roll, Beckett and Butoh, plays *Life on the Water* in October.

THE NEXT STAGE

Experimental works are crossing over to mainstream theaters

By Misha Berson

THE LATEST George Coates multimedia epic, *Right Mind*, is season opener of the American Conservatory Theatre.

This year Magic Theatre will host not one, but two performance art series. Among the Eureka Theatre's subscription offerings is a new piece by A Traveling Jewish Theatre, *The Heart of the World*.

What's going on here? Simply put, this year experimental theater artists are breaking into some of the Bay Area's resident repertory theaters — theaters that generally concentrate on producing "straight" plays. In the case of ACT, working with a technomaverick like Coates is a startling change of pace. At the Eureka and the Magic, there's a renewed openness to genre-bending after years of relying on more conventional dramatic formats.

Have formerly way-out performance styles now become — dare we say it — the norm? Well, yes and no. Certainly, audiences who frequent the major rep theaters have by now gotten used to banks of video monitors onstage, freehand adaptations of texts by Shakespeare and Chekhov, abstract sets, fusion musical scores performed on synthesizers, actors delivering their lines from all over the place and other trappings once associated with theatrical weirdness. There's a lot of reasons for the shift. For one thing, many of the artists now running America's major rep companies are more influenced by Jerzy Grotowski, Joseph Chaiken and Laurie Anderson than by the golden years of Broadway. For another, live theater has to shake up, wake up, incite and excite if it's going to lure people away from their VCRs.

Still, most rep theaters hereabouts have not overthrown classicism entirely. They continue to offer their subscribers a "balanced" repertoire — a spread of comedies and dramas, modernity and posterity, and, this year, an especially healthy crop of next-to-new scripts by European and U.S. writers.

This fall, the Magic gives the Bay Area a first look at Jon Robin Baitz's

white-black South African drama, *The Film Society* (Oct. 17th-Nov. 26th), and Michael Weller's kid's-eye view of divorce, *Spoils of War* (Nov. 14th-Dec. 23rd). Berkeley Rep mounts Craig Lucas's recent Off Broadway hit, *Reckless*, the Eureka Theatre showcases Constance Congdon's alien-in-the-mall comedy, *Tales of the Formicans*, and Oakland Ensemble Theatre presents *Fraternity*, a play by Jeff Stetson that's set in a black man's professional club (Oct. 10th-Nov. 5th). ACT, Theatre Rhinoceros, SEW/Lorraine Hansberry Theatre, Asian American Theatre, Marin Theatre Company and the Pacific Jewish Theatre also have planned full seasons.

But what's happening on these "mainstages" is, of course, not the whole story of Bay Area theater this fall. Nor have the playhouses absorbed experimentalism entirely. The fringe spaces devoted solely to the presentation of original, untried work are making a feisty bid for survival in lean times. They're booked up and busy, these research and development labs where artists have the freedom to invent, to outrage, to explore and, if need be, to fail.

The Lab on Divisadero Street takes its name from that very principle. From



I Think It's Gonna Work Out Fine comes to Climate Sept. 21st.

Oct. 4th-9th this snug second floor space presents **100% Concentrated Performance**, a bevy of in-progress works by juggler Sara Felder, monologist Sean McFarland, clown-actor Larry Pisoni, the Merchants of the New Bizarre, Merle Kessler and others. For a complete schedule for the series, call 346-6043.

The Climate Gallery also continues to come on strong despite its diminutive size. From Sept. 21st-Oct. 8th, Rhodessa Jones and Idris Ackamoor (otherwise known as Cultural Odyssey) bring in their rock and roll fable, *I Think It's Gonna Work Out Fine* — their own version of the music, romance and break-up of Ike and Tina Turner. For more information, call 626-9196.

Theatre Artaud inaugurates its season with an original play by the Dell'Arte Players, Humboldt County's gift to New Vaudeville. Titled *Slapstick*, the show involves a family on vacation, a mobile home, a dead body and plenty of pratfalls. It runs Oct. 12th-29th; for ticket information call 550-1899.

Life on the Water starts the fall off in a musical mode: From Sept. 21st-23rd there's the First Annual Texan-in-Exile Jamboree (Austin-Lubbock rock and an authentic Chili Cook-Off), followed by concerts with Zakir Hussain, ROVA Saxophone Quartet, the Blue Rubies and a world beat series. Theater makes a comeback on Oct. 25th-28th with the local premiere of *Derevo*, the first Russian performance art group to hit town and maybe the only one in the world that blends rock'n'roll, Beckett and Butoh dancing. In November, a new Nightletter Theatre piece, *Puddle Travelers*, opens. Call 776-8999 for details.

At Intersection, the San Francisco Mime Troupe offers a glimpse at an in-the-works comedy, *Radical Surgery*. Written by actor-director Brian Freeman, it considers what happens when four people — black, white, lesbian, straight, male, female — exchange brains in a scrambled quadruple mind transplant. The show runs Nov. 1st-11th, then moves over to the Mission Cultural Center from Nov. 15th-25th. For more specifics, call 626-3311. ■

fall
MUSIC



The Fine Young Cannibals will drive the Bay Area crazy on Oct. 13th.

NOTEWORTHY CONCERTS

*The dog days of summer rock concerts drag on into fall,
and the hot music tickets are in jazz, world music, blues and folk*

By Derk Richardson

IF THE pop music concert schedule of the past few months seemed dismal, what with familiar amphitheater retreads, tepid rock reunions and the rampage of Woodstock remembrances, wait til you get a load of the fall season. The Summer of Love survivors are turning out to be even more nostalgic about their pop stars than their former bobby-soxer parents are about their matinee idols and crooners. And both generations will get their fixes as the dog days of summer of '89 drag on into the autumnal months.

The obvious sentimental favorites are ol' blue eyes, **Frank Sinatra**, who holds forth for four nights at the Circle Star Center in San Carlos, Nov. 9th-12th, and the greatest, or at least oldest rock 'n' roll band in the world, the **Rolling Stones**, ignoring their own advice that "Time Waits For No One," sold out at the Oakland Coliseum, Nov. 4th-5th. Of local interest for flower-power holdouts is the **Jefferson Airplane** reunion this weekend at the Greek Theater in Berkeley, Friday, and the Concord Pavilion, Saturday. But judging by the overblown new album, the FAA should never let this craft out of the hangar.

Fans of exciting, innovative popular or semi-popular music shouldn't be looking to the big venues anyway this season, unless your definition of excitement includes taking your chances with the **Grateful Dead** (Shoreline, Sept. 29th-30th), takin' it to the streets with the **Dooie Brothers** (Shoreline, Oct. 7th), or taking it to the sheets with **Stevie Nicks** (Concord, Oct. 17th; Shoreline, Oct. 20th). There are a few bright moments on the major-league calendar — **Edie Brickell and New Bohemians** opening for Don Henley at the Concord Pavilion, Sept. 22nd,

and Shoreline Amphitheater, Sept. 23rd; **Fine Young Cannibals**, fronted by the remarkable Roland Gift, with Neneh Cherry at Shoreline, Oct. 13th; and **REM with NRBQ** at Concord, Oct. 20th and Shoreline, Oct. 21st — but the prospects are a whole lot better in the clubs, whether your taste runs to the industrial whack-rap of **Pop Will Eat Itself**, at the I-Beam, Oct. 9th, and the grisly **Throbbing Gristle** leftovers of Chris & Cosey, at the I-Beam, Oct. 11th, or the ironic beatbox folk music of **Timbuk 3**, at the Great American Music Hall, Oct. 18.

In fact, the music picks up considerably once you leave the rather wilted garden of autumn rock and venture into country, soul and funk, jazz, blues, folk and especially world beat and experimental musics.

The mainstream C&W circuit is rather constrained this fall — at Circle Star Center in San Carlos, **Nitty Gritty Dirt Band**, Sept. 30th, and **Charlie Daniels and Southern Pacific**, Oct. 7th; **Dwight Yoakam** at the Concord Pavilion, Oct. 7th — but a fresh sound is guaranteed when **Nanci Griffith**, the innocent-voiced singer who has edged over from the alternative scene to win the hearts of the Nashville establishment, plays the Fillmore with John McMurtry, Oct. 1st.

The British neo-soul of red-headed Simply Red singer **Mick Hucknall** will no doubt fill the Warfield, with black pop newcomer Mica Paris opening, Oct. 8th-9th, but it might be worth a trip down the peninsula to hear the **O'Jays** share the stage with their off-spring, LeVert, at the Circle Star, Nov. 4th-5th. The must-see shows, however, are the return of funk godfather **George Clinton** and the **P-Funk All-Stars**, tearing the roof off the Fillmore, Oct. 21st, and the "Superfly" man, founder of the Impressions, **Curtis Mayfield**, at Slim's, Oct. 25th.

THE JAZZ schedule is full of familiar names but several show up in unusual contexts. **Oscar Peterson**, the encyclopedic giant of mainstream piano, is usually heard in concert halls, but he has agreed to an extended run in the intimate confines of Yoshi's, Oct. 3rd-8th, as has the divine empress of jazz singers, **Sarah Vaughan**, Nov. 1st-5th. Similarly, **Sonny Rollins**, believed by many to be the greatest living improviser on the tenor sax, tries to live up to that billing at Slim's, Oct. 11th.

Max Roach, the powerfully poly-rhythmic drummer who laid down foundations for bebop with Charlie Parker, hard-bop with Clifford Brown and free-bop with Billy Harper, anchors an extraordinary "Double Quartet" (jazz quartet plus string quartet) at Kimball's East in Emeryville, Nov. 8th-12th. In that same club, Latin jazz master **Eddie Palmieri** fires up the night, Oct. 4th-8th, and the amazing saxophonist/bass clarinetist **David Murray** takes leave of the World Saxophone Quartet to lead his

own quartet on a superb double bill with pianist **Randy Weston**, Nov. 1st-5th. Murray and Weston got together and recorded one of the most moving jazz albums of recent years, *The Healers*, and may recreate a few of those duets during their engagement. Saxophonist **Oliver Lake**, another WSQ founder, offers an exciting example of how the '60s avant garde reworks the entire jazz tradition when he leads his quartet into Concepts Cultural Gallery, in downtown Oakland, Nov. 10th-11th.

If Bay Area jazz artists draw less attention because of the "local" label, they offer fine artistry often at bargain prices. Check out singer **Madeline Eastman** and guitarist Bruce Forman at the Noe Valley Ministry, Sept. 23rd, the **Bay Area Jazz Composers Orchestra**, under the aegis of Jazz in Flight at Kimball's in San Francisco, Sept. 26th, or pianist Larry Vukovich almost every night, with such friends as Pete Escovedo, in the One-Up Lounge of the Hyatt On Union Square.

A variety of atypical venues offer an unusually intimate appreciation of jazz. David Hardiman's San Francisco All-Star Big Band kicks off "Jazz Perspectives '89" in the rococo Florence Gould Theater, California Palace of the Legion of Honor in Lincoln Park, with "A Tribute to Duke Ellington," Oct. 8th. The splendid Maybeck Recital Hall in Berkeley hosts pianist **Denny Zeitlin** and bassist David Friesen, Oct. 10th, and pianist **Jessica Williams**, Nov. 5th. A new "Just About All Jazz" series opens at the UCSF Laurel Heights Auditorium with guitarist Bruce Forman, drummer **Eddie Marshall** and bassist Larry Grenadier, Nov. 11th.

A jazz season wouldn't be complete without a festival or two, so the East Bay version is the **Oakland Jazz Festival**, featuring Donald Byrd, Lou Donaldson, Kenny Burrell, Marlena Shaw, David Fathead Newman, Buddy Montgomery, James Williams, Danny "Big" Black, Pete Escovedo, Bill Bell and others in the Calvin Simmons Theater, Oct. 1st. And the annual **Jazz in the City** marathon opens with "The Evolution of Afro-Latin Music" in Davies Symphony Hall, Oct. 13th, then runs from Oct. 25th through Nov. 5th with performances onboard a Bay-cruising yacht, in Bimbo's, the Palace of Fine Arts, Slim's, the Great American Music Hall and Grace Cathedral, where Don Cherry presents his specially commissioned piece, "A Mass for

continued next page

John Lee Hooker brings the blues to the Palace of the Legion of Honor on Nov. 19th.





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Alternative C&W: Nanci Griffith plays the Fillmore on Oct. 1st.

FALL MUSIC

continued from previous page

All Religions."

Finally, it will be time to bid farewell to San Francisco's elegant but antiquated bastion of supper club entertainment, the Fairmont Hotel's Venetian Room, where the **Modern Jazz Quartet** glides through its original chamber jazz, Oct. 3rd-8th, and pianist **McCoy Tyner** matches sound and fury with trumpeter Freddie Hubbard, Nov. 14th-19th.

The most unusual blues shows of the fall will undoubtedly be the appearances of rollicking "Swamp Boogie Queen" **Katie Webster**, Oct. 29th, and snaky guitarist and moanful singer **John Lee Hooker**, Nov. 19th, in the aforementioned Florence Gould Theater. Hooker is the 72-year-old, Mississippi-bred blues master who helped define electric blues with his famous one-chord boogie and deep, sinister vocals. As evidenced by his brand-new album, *The Healer*, he is still going strong, and he is rarely heard in such an intimate hall. In a more conventional setting but rarely striking a conventional note, **The Fabulous Thunderbirds**, with singer/harmonica ace Kim Wilson and time-bending guitarist Jimmie Vaughan, play Slim's Sept. 27th-28th.

The big folk events forthcoming are the **Redwood Music Festival '89** ("Music that Rocks the Boat") with Holly Near, Ferron, Mancotal and others, in Oakland's Estuary Park, Sept. 23rd, the first **Napa Valley Folk Festival**, in Yountville, Oct. 6th-8th, and the 15th Anniversary Benefit music festival for **Bread & Rose Festival**, Oct. 8th. But again, many inviting shows take place in smaller clubs. Fans of the eccentric folk-fusionist **Holy Modal Rounders** will find their major thrills at the Freight & Salvage in Berkeley, where Michael Hurley plays Oct. 12th; early Pentangle followers will line up there for **Bert Jansch**, Oct. 19th; and bluegrass aficionados will fill the same room for **Alison Krauss**, Nov. 8th.

The Great American Music Hall offers an impressive run of folk and acoustic music shows: **Doc Watson** and **Eric & Suzy Thompson**, Sept. 28th (Eric & Suzy also play Noe Valley Ministry, Sept. 22nd), Prairie Home Companion regular turned electric rocker, **Greg Brown**, Oct. 4th, the intriguing Windham Hill "Legacy" showcase, with the Blue Rubies, Nov. 12th, the brilliant all-women **Blue Rose** band, Nov. 15th, and Canadian **Lucie Blue Trembley**, Nov. 29th.

IF THE creative future of popular music truly lies in the cross-cultural fusions roughly categorized as world beat, then the future is rushing toward us this fall. The bulk of attention will be headed on the 14-piece Latin band that Talking Heads leader **David Byrne** is bringing into the Warfield Theater, Oct. 19th-20th, and Byrne has shown time and again, on such albums as *Remain in Light* and *Naked*, just how well he can take the pollen from miscellaneous cultures and fertilize his own quirky flower. But for a look and listen at how world beat works on the mother continent, don't miss the West Coast premiere performance of Zimbabwe's **Thomas Mapfumo & the Blacks Unlimited**, along with Guinean guitarist Sekou Diabate and his Bembeya Band, in Zellerbach Hall, UC Berkeley, Oct. 13th. Mapfumo, a hero of the Zimbabwean liberation struggle, is the father of *chimurenga* music, and has adopted traditional Shona mbira (thumb piano) styles for electric guitars.

Life on the Water, at Fort Mason, has come up with an ingenious and ambitious use of its theater space on dark nights. Its Sunday night World Music Series features Indian percussion master **Zakir Hussain**, Sept. 24th, Brazilian capoeira master **Bira Almeida** and his music/dance ensemble, Corpo Santo, Oct. 1st; the Blue Rubies, Oct. 8th; Korean Komungo artist Jin Hi Kim and guitarist **Henry**

continued page 58

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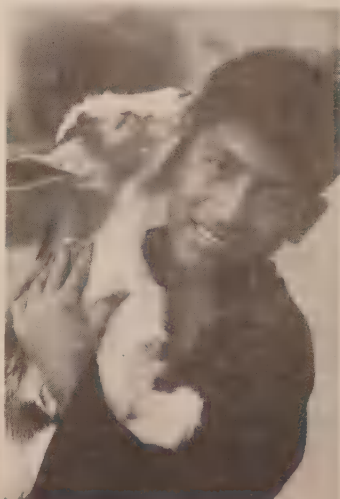
Published in association with the San Francisco Bay Guardian
Publication Director: Haleh Wunder Publication Design: Isabelle Salvadori

N.Hom

SEE THE WORLD IN A NEW WAY



"WORLDVEST is a small taste of what



MICHAEL SCOTT

From this point of view, Third World



LESLIE CAFFEY

Looking at the world in a different way allows us to see what Third World people are doing to help themselves. This is the approach OxfamAmerica has taken in Asia, Africa, Latin America and the Caribbean, leading the organization to support projects

This is your
invitation to
explore the real
wealth of the
developing world
— the resourceful
people building
their own futures
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Clockwise from
right:

Peru: Young
boys carrying
home maize at
the village of
Ollantaytambo.

Cambodia:
Women planting
in the rice fields.

India: Woman
attending a
community
meeting.



JOEL CHARNY



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aimed at food self-reliance and community development.

In India and Bangladesh, for instance, where a poor woman's income is essential to her family's survival, women are frequently denied credit to purchase the supplies they need to make a living. As a result, they are often forced to borrow from moneylenders at interest rates as high as 120 percent a year.

Women may also face other types of discrimination, such as being paid lower wages

than men and finding themselves shut out of government-sponsored educational and training programs.

Many women are subject to physical abuse from their husbands and are sometimes abandoned if their families fail to pay a dowry the husband has demanded. Dowries can include everything from a large sum of money to jewelry, a bicycle, a watch or a radio.

Women in India and Bangladesh have organized cooperatives and credit associa-

tions that enable members to overcome some of the obstacles they confront on their own. Oxfam's support for the Self-Employed Women's Association in India has helped found dairy cooperatives extending credit to rural women to buy cows.

Also in India, Oxfam America has supported the Annapurna Mahila Mandal, which makes loans to more than 8,000 members to buy the supplies they need for their work preparing and selling meals to migrant factory workers.

In Bangladesh, Oxfam aids a network of village women's savings groups, called *samities*, organized by the Bangladesh Rural Advancement Committee and Banchte Shekha.

Besides giving women a chance to obtain employment, credit and training, the *samities* also act as a forum for women to discuss economic and social problems affecting them, such as the dowry and family violence. Many *samities*, in fact, have taken a strong stand against the dowry system.

Looking at the world in a different way means that Oxfam also supports the struggle of people in developing countries to preserve their cultural heritage.

In Bolivia, for instance, Oxfam has helped fund the Workshop for Andean Oral History. A team of Aymara Indian

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students collect stories from their communities, particularly from the older Aymaras. The accounts are used in Aymara-language pamphlets and radio broadcasts, stimulating interest in reading and writing in their native language on the part of both adults and children and boosting pride in their history.

A fresh view of the world also allows us to see that, unlike the impression of intractable conflict we get from the mass media, people all around the world are coming together to find solutions for their common problems.

In March of this year, twenty Caribbean development agencies and grassroots organizations met in Grenada to examine the impact of U.S. aid and trade policies in the region.

Participants in the three-day meeting, sponsored by Oxfam America and the Caribbean People's Development Agency (CARIPEDA), concluded that present U.S. aid policies, widely touted as the answer to the region's economic crisis, actually increase poverty, hunger and unemployment. Such policies were also thought to threaten the long-term sovereignty, economic development and stability of the entire Caribbean region. This independent research is the first step toward designing a development strategy that serves the people of the Caribbean, not self-interested outsiders.

And it's just one more example of how sophisticated solutions can emerge within the developing world itself, rather than being imposed from outside.

Unlike the despair we feel when faced with perpetual crises, this different way of looking at the world allows us hope.

We understand that change is not only possible, it is already occurring. All we need to do is support it.

So, come to WORLDVEST and celebrate!

You'll be supporting self-help development projects throughout Asia, Africa, Latin America and the Caribbean, like the Workshop for Andean Oral History in Bolivia and the Self-Employed Women's Association in India.

And who knows? You may go home with a whole new world view.

By Patty Somlo

SEPTEMBER 20, 1989



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Most of what you'll find at **WORLDVEST** will be things that are used on a daily basis in the countries that they come from, rather than tourist-quality curios.

"The everyday items we live with in this country are often mass-produced and lack the warmth and spirit of an artisan's work," says volunteer crafts coordinator Sharon Christovich. "The items you will find at **WORLDVEST** carry the traditions, cosmology, and the spirit of the people who created them."

Most of the vendors have stories to tell about where a particular item was made, and how it was used in the country it came from. In some cases, the artists themselves will be there to demonstrate and talk about their work. A preview:

Pueblo to People In the highlands of Guatemala, Maya-Quiche Indian women dry palm leaves, cut them into strips, and braid them together. The men of the villages sew them to make palm leaf hats. Pueblo to People brings the hats into North America, where they are sold in stores in Houston and San Francisco and, by catalog, all over the country. The money generated by these sales returns to the



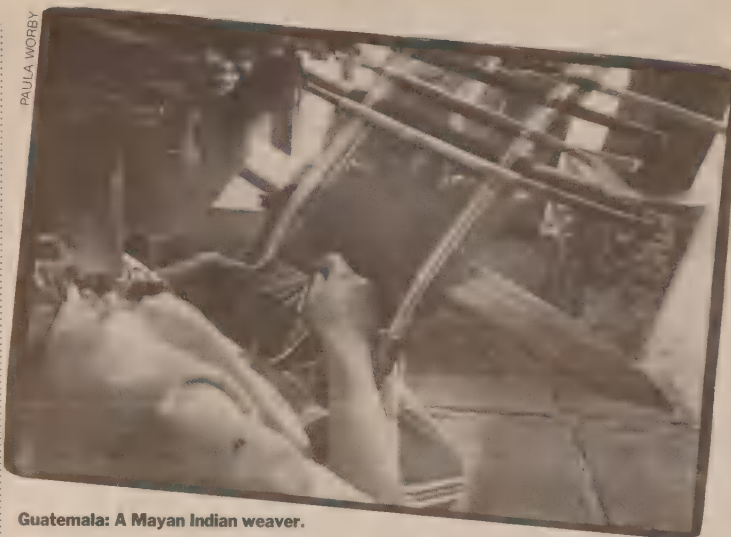
Malden mask from the Ibo Tribe, Nigeria.

ETHNIC ARTS

WORLDVEST

CRAFTS

PAULA WOREY



Guatemala: A Mayan Indian weaver.

Guatemalan highlands where it supports the communities that produced the hats.

These hats — as well as a wide array of crafts from all over Latin America — will be available at **WORLDVEST** through Pueblo to People, an unusual importer whose goal is to foster grassroots organization in poor communities by helping form co-operatives, and by providing a U.S. market for those co-ops that already exist.

"Trade is the strongest largest relationship between Latin America and the United States," explains Nell Lancaster, co-ordinator of the San Francisco store, but this relationship often benefits U.S. importers and local middle people more than it does the people who actually produce the crafts.

Pueblo to People, a non-profit organization, returns 45% of each sale to the actual producer.

Paul Nzalamba uses batik, a technique which originated in Southeast Asia, to create scenes filled with the images and colors of his native Uganda as well as of Los Angeles, his home for the past eleven years.

"What I do is very simple," he explains. "It's like writing a sentence to say 'I enjoy the day.'" Nzalamba's first exposure to art came in his own home, where he watched his mother make baskets, floor mats and room dividers. He grew up wearing her handmade shirts, watching them turn from purple to pink over the years as the slat-fixed natural dyes faded. In elementary school he began drawing, spending hours sketching the large Catholic church in his town from all angles.

Batik, a wax-resist technique used to paint on fabric, appeals to Nzalamba because "dipping in dye is like developing a film of a photo you've taken in the dark. It's like a miracle."

And no matter what medium he is working in, Nzalamba believes that what attracts people to his work is the universality of his themes. "The reason people like and buy my

work is because they see something that they were aware of already, but were not sure other people were aware of," he explains.

While much of Nzalamba's work reflects his Ugandan heritage — a former fashion designer, he often paints Ugandan women in traditional dress, which he calls 'some of the best clothing in the world' — much of his inspiration in recent years has come from his experiences in Los Angeles.

"The Hairdo," for example, springs from his own experience in a Los Angeles salon where, after being "pushed, pulled and tugged" for several hours, he discovered first hand "the price you pay for beauty."

Nzalamba says he is looking forward to sharing his work with a Bay Area audience. "People down here in Los Angeles like cars



Musical instruments from around the world.

ETHNIC ARTS

and flashy things," he complains. "I've read in the Los Angeles Times that people up there are more interested in art."

Zacarias Ruiz / Tzin Tzun Tzan

Berkeley importers Tzin Tzun Tzan are planning a display that will be "almost like being in the market in Oaxaca, Mexico," says manager Aldous Cardarelli.

Zacarias Ruiz, a master weaver from Teotitlan del Valle in Oaxaca, will be at **WORLDVEST** with his Oaxacan foot loom demonstrating his art, as well as offering the finished product for sale.

Ruiz' rugs are made from hand-spun wool and colored with homemade vegetable dyes. Each family of weavers in the region has its

own secret for obtaining the muted shades of grey, brown, pink and green that characterize Oaxacan weaving, Cardarelli says.

The traditional patterns often originate in the pyramids and ruins around Oaxaca, and Ruiz uses these patterns as a starting point for his own variations.

The people at Tzin Tzun Tzan have known Ruiz for eight years, and Ruiz has come to the United States to demonstrate his work twice before. Tzin Tzun Tzan plans to have a translator accompany Ruiz at **WORLDVEST** so that he can discuss his work and also engage in a little bargaining.

Tzin Tzun Tzan, which specializes in Mexican folk art, buys exclusively from the craftspeople themselves, and imports items that are used in daily life rather than made specifically for tourists, Cardarelli says. As well as Ruiz' rugs, Tzin Tzun Tzan will be offering toys, textiles, masks, ceramics and hand-blown glass at the fair.

By Nell Bernstein



Hand carved wooden animals from Mexico are available from Tzintzuntzan Prints.

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"I've never considered myself to be in show business or the record business. I'm in the communications business, and that's what I do."

RICHIE HAVENS

On this anniversary of Woodstock, Richie Havens is again in the spotlight.

His electrifying ad-lib performance of "Freedom" at the historic festival was one of its most memorable images. Now, twenty years and seventeen albums later, Havens — a product of Bedford-Stuy and the Village — is a performer on the world stage. He devotes seemingly boundless energy to projects close to his heart. Co-founder of the North Wind Undersea Institute Museum on New York's City Island, helping to develop an innovative and painless device to rescue whales, Havens is also launching Weekend Future Television, a cable service "offering a global audience tangible and useful information about our 'hands-on' future."

A sample of his conversation:

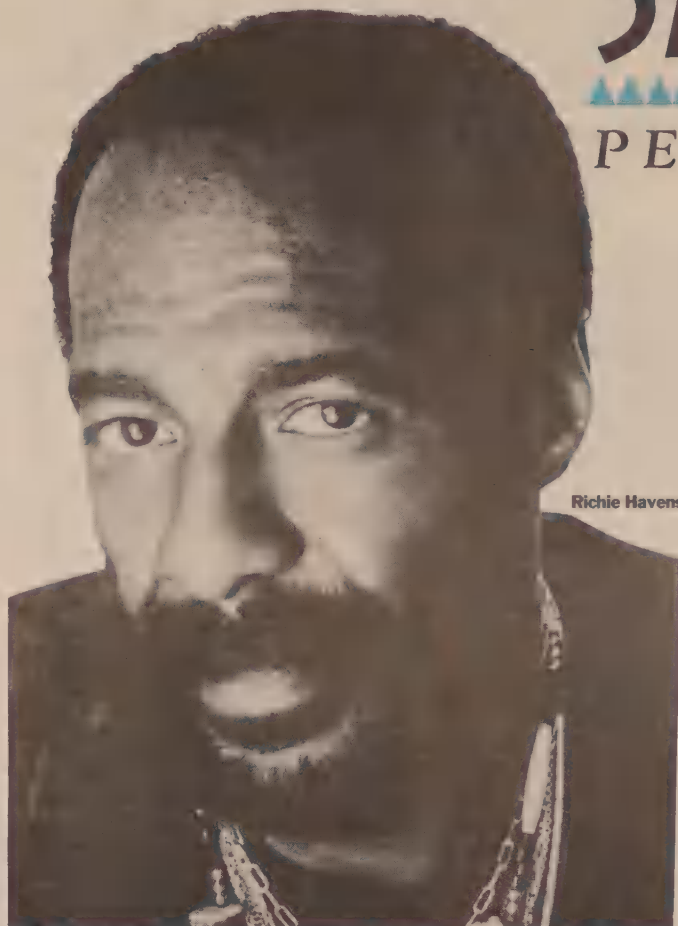
On his songs. "I still have to do most of the tunes from the '60s. If I don't sing 'Freedom', they beat me up outside (laughter). If I don't sing 'Here Comes the Sun' they get me. Then there's 'Just Like a Woman,' and things like 'Wear Your Love Like Heaven,' and 'What About Me?' But I not only have to sing them, I should sing them because the situations they talk about are still here today."

On longtime partner Paul Williams. "We rehearsed in 1963, and we've never rehearsed again. We just play."

On human problems. "I'm basically singing about the commonness of all our problems, no matter who you are, what you are, what color you are, whatever it is, humans have problems and most of them are caused by external pressures which cause internal pressures. And then we kind of split off from each other."

On "The Movement" and today's young. "There was a so-called movement, a media word as far as I'm concerned. We weren't moving anywhere; we were just citing the problems. From that we got a slew of people who began to write constantly about the overall general problems of mankind itself. Now we are into a place where we are in fact teaching the young people about the '60s and '50s through music. They're going back and buying records themselves because they are honest and they want to know what this world is all about. And I'm so glad they're finding out that it's not as bad as they really think."

In the '50s we were basically global-minded, but we fought that concept. We were actually open to having the whole world be the world, but nationalism kind of got in the way. Now the global view is the



Richie Havens

subliminal message that is DNA right now in every other kid that was born post-1950s.

They are global-minded. They know they live on a planet, and not in the United States of America only."

On our future. "We don't have to do much now in terms of 'anti' anything. The planet has been saturated, through music, through rock 'n' roll, which has basically touched hands with other people in other places as people, just as people. That's a very subtle part of the last twenty-five years, and we're well into it now. We're on a good road. The future is absolutely pristinely beautiful, because nobody owns it."

ZULU SPEAR



The South African struggle for freedom has been accompanied by forceful and dynamic music. And the Bay Area has become the new home for many expatriate South African performers, including the musicians of ZULU SPEAR.

Lead singer/composer/dancer — and founder — Sechaba Mokoena came to the

Bay Area after defecting from the touring company of the hit show "Ipi Tombi" with seven other members of the troupe. With the help of another transplanted musician, O.J. Ekemode, his dream of blending the ancient music of his homeland with fusion music was given a tremendous boost. Then Paul Simon's Graceland album became a best-seller and called popular attention to the music of South Africa.

ZULU SPEAR's infectious rhythm gets people on their feet. Last year, East Bay Express art reporter J. Poet wrote, "Even if you've never heard Graceland, or are totally unfamiliar with South African pop, I don't see how you could fail to be moved, literally and figuratively, by the music of Zulu Spear."

ASHWIN BATISH

Ashwin Batish takes a contemporary approach to an instrument from India's distant past. He calls it 'Sitar Power' — a heady fusion of the classical sitar with high-tech electronics. Born in Bombay, Batish took up sitar in London at 12 under the tutelage of his father Shiv Dayl Batish, a well-known film composer. A new approach to the instrument emerged when his father was teaching Indian music to George Harrison in the '60s. (The soundtrack to Help! features the senior Batish.)

Ultimately, Ashwin's own skill on the sitar led to his teaching classical Indian music at San Jose State University. Several of his students were interested in integrating Indian music with contemporary music, and Batish got the bug himself.

Keeping the intricate Indian forms he'd

SATURDAY PERFORMANCE

▶ SATURDAY

11:00

CHASKINAKUY
(Andean Music)

12:00

FILIPINIANA DANCE TROUPE
(Filipino Dance)

1:00

NOE VALLEY COMMUNITY
SAMBA
(Brazilian Samba)

2:00

ASHWIN BATISH'S SITAR POWER
(Indian)

3:00

CULTURAL DANCE ENSEMBLE
(Afro-Caribbean Dance)

4:00

ZULU SPEAR
(South African Music & Dance)



Harambee Dance Ensemble

& SUNDAY

S AND EVENTS

SUNDAY

- 11:00
GRUPO OMULU-SENZALA
(Brazilian Copoeira-Dance)
- 12:00
SAN FRANCISCO KULINTANG ENSEMBLE
(Filipino Drumming & Storytelling)
- 1:00
VUKANI MAWETHU
(South African Choir)
- 2:00
LA PENA CHORUS
(Latin American)
- 3:00
HARAMBEE DANCE COMPANY
(Trinidadian)
- 4:00
RICHIE HAVENS
Featured Performer

mastered, he began composing a 1986 single called *Bombay Boogie*. When it got airplay on college radio stations, Batish recorded the album *Sitar Power* and has been performing across the country ever since.

HARAMBEE DANCE ENSEMBLE

Stressing the authentic rendition of traditional dances, Harambee has often been praised for its polished performance, exciting music, colorful costuming and masks. Artistic director Akili Deniaki is a former member of the Katherine Durham Dance Company.

BEATRIZ ROSS CULTURAL DANCE ENSEMBLE

This Fremont-based company of trained dancers presents Afro-dance of the Caribbean and Latin America. Ms. Ross, a New Yorker who studied with the late Thelma Hill, carefully researches dances with an eye for forms still unknown beyond their native lands. For *WORLDVEST*, the Ensemble offers the flavo, an acrobatic dance utilizing an umbrella, and the maracatu, a procession dance featuring a doll. Also watch for an Afro-modern tribute to Vemanyu, the Brazilian goddess of the sea, and a cabaret-style mambo.

FILIPINIANA DANCE TROUPE



BONNIE KAMIN

Currently celebrating two decades of Philippine folk dancing at cultural events around the Bay Area. The troupe is also a favorite for private functions in the region's large Filipino community. Filipiniana's performances display three prominent influences: indigenous tribal, Arabic-Malayan and Spanish-American. The troupe blends these strains in a two-part dance suite presenting rural dances and dances of the Muslim Philippines. Featured in the performances is traditional Philippine kulintang, a series of eight graduated gongs.

CHASKINAKUY



The scintillating music of the Andean mountain people of Peru, Bolivia and Ecuador is the focus of this duo. Swiss-born Edmond Badoux trekked throughout the Andes to research and collect traditional music. He later founded the much-heralded group Sukay and performed at Lincoln Center and Carnegie Hall. Francy Vidal, a native Californian of Mexican descent, was introduced to Andean music while in college. Together Vidal and Badoux play an array of flutes, panpipes, and drums, in addition to Peruvian harp and mandolin, guitar, and the charango, a ten-string guitar-like instrument made from the shell of an armadillo.

These community organizations invite you to become involved in their studies, educational projects and performances at *WORLDVEST*:

The 35-member multi-racial chorus *Vukani Mawethu* takes its name from the Zulu phrase meaning 'People arise'. Formed in 1986 by African National Congress activist James Madhlope Phillips (known as the Paul Robeson of South Africa), the group performs both acapella and with a five-piece band.

A samba school teaching Brazilian dance and music, *Noe Valley Community Samba* rehearses throughout the year and since 1987 has performed at San Francisco Carnaval. This year's theme is 'Amazonia Preciosa' or Save the Rainforest, featuring costumes and dance stylization from the rainforest regions of Brazil. The samba school will offer on-going free workshops at *WORLDVEST*. Get ready to learn the steps!

Grupo Omulu Senzala focuses on the traditional Brazilian art of capoeira, a method of self-defense carefully disguised as dance. If a slave-owner was thought to be approaching, the music would signal a change from capoeira's sharp martial arts movements to flowing, more dance-like patterns. The group studies under Treguiza, who learned the art twenty-seven years ago in Bahia from Bimba, the martial arts master who began the first officially recognized capoeira academy in Brazil.

By D. Ross



MICHAEL SCOTT

Especially for Children

In recognition of the challenging role our children will play in building future societies, *WORLDVEST* will create a special area for children to explore the diverse cultures that make up our world.

Through storytelling, musical workshops, T-shirt painting and a series of other exciting activities, children will learn about the fascinating features of other cultures and ways of life, while focusing on common hopes and dreams that bond children throughout the world.

The warmth and friendship built in the children's area will both delight and educate. Storyteller Diane Farlatte will engage your children with beautiful tales, a traditional art form which she views as "a naturally entertaining and expressive way of transmitting history, culture, values, morals and ethics."

Experiencing various elements of ethnic music will also be an important part of the children's program. Jacob Rodriguez will lead a celebration of cultural awareness in discovering and identifying rhythmic patterns Rodriguez so wonderfully demonstrates.

By Rebecca Bahr

The Children's area supported by Such-A-Business

Oxfam America reaches out to children in more than 30 countries in Africa, Asia, Latin America and the Caribbean. It does this by working with their families and communities.

Oxfam also brings the stories of children throughout the Third World to those in the United States through a wide range of children's books and a series of interactive exercises.

For a free catalog of resources for children, contact *Oxfam America* at 1748 Market Street, San Francisco, CA 94102 (415) 863-3981.



Experience The World

Travel Opportunities through the Center for Global Education

El Salvador November 10-20, 1989 \$1315.00 from Houston. Sponsored by Food First. The goal of the travel seminar is to provide participants with a firsthand experience in El Salvador of the political, economic and social structures which create poverty and hunger, and to point to existing and possible solutions local people and U.S. citizens can work towards to address these problems.

Israel & the Occupied Territories November 28 - December 9, 1989 \$1765.00 from New York. This travel seminar is designed to help participants gather information and a first-hand experience of the current reality in Israel and the Occupied Territories. Participants will examine a variety of issues related to the Israeli/Palestinian conflict, including the role of U.S. policy, and will meet with a wide range of Palestinian and Israeli representatives.

The Program in Global Community (February 6 - May 18, 1990) This is a 3 1/2 month undergraduate study program based in Cuernavaca, Mexico and includes a trip to two Central American countries. The program explores the history of political change, the dynamics of social justice, and the role of the church in Latin America. (This program is worth four semester credits or 16 credit hours.)

The Center for Global Education sponsors and coordinates experiential travel programs to Mexico, Central America, the Caribbean, the Philippines, & the Middle East. Participants meet with policy makers and government officials; business, church and grassroots representatives; and leaders among the poor and disenfranchised. The Center for Global Education offers over 40 travel seminars a year, two undergraduate semester programs (as well as master's and continuing education travel programs), and domestic workshops designed to help reveal the links between global and local issues.

For more information about sponsoring or participating in a Center program, contact: The Center for Global Education, Augsburg College, 731 21st Avenue South, Minneapolis, MN 55454 (612/330-1159).



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Oxfam America's
WORLDVEST
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Celebrating the Third World's culinary traditions, more than fifteen of the Bay Area's most creative ethnic restaurateurs are coming together in Golden Gate Park. They offer an unusual variety of savory and sweet dishes that express character and nationality through textures, flavors and presentations.

It's a world tour on a plate. At WORLDVEST food booths, you can explore daily staples and exotic delicacies from Asia, Africa, the Middle East, Latin America and the Caribbean. This is a celebration that gives delight through an abundance of riches.

"WORLDVEST has created an ideal opportunity for sampling cuisines from the three continents where Oxfam operates self-help development programs," reports food booth coordinator Russell Bass, owner of Delicious Enterprises Food Services.

"People will be able to taste things they might never have heard of, from restaurants they didn't know about or have always wanted to explore."

Here's a tempting sampler of just a few of the distinctive international foods you'll find at WORLDVEST:

Ethiopian classics will be served by Oakland's Asmara Restaurant, Grand Prize winner out of fifty-three booths at the 1989 Festival of the Lake.

Try Dofo Wat, chicken cooked in *berbere* sauce and served with a hard-boiled egg, or Viggini, strips of beef marinated and cooked in *berbere* sauce. The Vegetarian Plate offers red lentil stew, yellow split peas and mustard greens.

These dishes are traditional in East Africa, served at midday or in the evening. *Berbere*, a barbecue sauce built from red chiles, olive oil and spices, then fermented in a jar for forty-five days, is fiery and fabulous.

All the entrees are accompanied by *injera*

Bolivia: A farmer plowing in the highlands.



TIM JOHNSON

WORLDVEST

F O O D

JILL HARMSWORTH



Senegal: Women preparing food.

bread, a fermented steamed pancake made from corn, millet and wheat. You eat everything with your fingers, using the *injera* as a wrapper.

The Welcome Mat, a **Caribbean** restaurant in San Francisco, is offering Jamaican specialties. Choose from Curried Goat, Jerked Chicken, Jamaican Rice and Peas (known as the Jamaican coat-of-arms), Fried Plantains, Coconut Buns, and *gizzada* — a sweet, flaky pastry filled with coconut.

Curried goat is one of Jamaica's national dishes, served at every special occasion from births to weddings to national holidays. Jerked chicken, spicy and barbecued, is sold all over Jamaica at tiny roadside stands. Coconut pastries are a standard of Jamaican beachside bakeries... they taste wonderful with almond tea or nonalcoholic Jamaican Ginger Beer.

Lebanese food from San Francisco's Just Like Home Restaurant presents another spectrum for the palate, this one based on the breads, grains and vegetables central to Middle Eastern cooking.

Crunchy Falafel, Baba Ghanoush (eggplant salad), Yogurt with Cucumber and Mint, Sesame Tahini sauce and garlicky chickpea Hummous, Spinach Pies, and nut-rich Baklava are all snacks and appetizers for the morning and late afternoon.

Delicious Foods Catering is grilling Churrasco, a classic mixed meat plate from **Argentina** topped with *chimichurri* — the green garlic and parsley sauce zippy enough to curl your Pampas grass.

The Dutch East Indies Restaurant in Oakland will cook up foods typically sold by street vendors and Warung snack shops found on thousands of islands throughout the vast **Indonesian** Archipelago.

Try Lumpia, deep-fried egg rolls stuffed with bamboo shoots and chicken, or Gado Gado, a classic salad of mixed vegetables, tofu and egg topped with peanut sauce. Don't forget Sate, skewered marinated chicken, grilled and covered with peanut sauce. And fill up on Pisang Goreng, batter-crusted, deep-fried bananas.

To get the best of the feast, suggests

Russell Bass, "Go early, go hungry, and go with a group."

No entree at any booth will cost more than \$5, and the average price is around \$3.

Buy a number of different dishes from different booths and share them Chinese-style. Or try the browsing technique: taste an item here and there, cruise the crafts, listen to a performance or two, then come back for more.

Over the course of the day, you'll be surprised how much you can comfortably sample. And consider bringing a shopping bag. Many of the foods are eminently portable and can easily be packed home to enjoy the next day.

By Leslie Harlib



STEPHEN FARLEY

Taste Chicken Tikka from the Tandoori at Indian Oven.

Royal India Cuisine

Channa Masala, Poori & Nan
Rice Biryani

Indian Oven

Ginger Chicken Tikki, Roasted
Moong Dal, Vegetarian Biryani

Dutch East Indian Restaurant

Sate, Lumpia, Banana and Corn
Fritters, Gado-Gado

iAy Caramba!

Marinated Grilled Chicken, Tacos

Just Like Home Restaurant

Falafel, Taboli, Homos, Baklava

Asmara Ethiopian Restaurant

Ingira, Yemissir Wat, Kik Alicha,
Yegomen/Alicha, Zizzni, Dora Wat

Welcome Mat Caribbean Restaurant

Curry goat, Fried Plantain, Picadillo,
Coccol de Camarones

International Curry-In-A-Hurry

Cholla, Shrimp & Vegi Kababs

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Special Thanks to the
WORLDVEST Planning Committee Members: Carrie Bancroft, Russell Bass, Ann Beer, Sharon Christovich, Janet Christensen, John Egan, Karen San Martin, Carol Schectman, Leonard Steinberg, Lisa Dollar, Jerry Lyons, Rebecca Bahr, Alan Cabral

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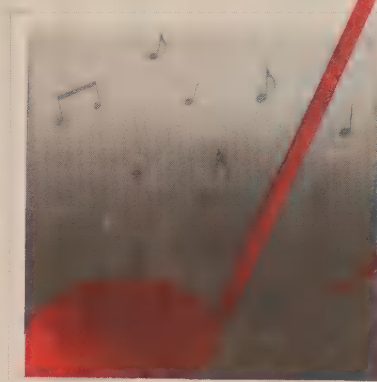
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and more.

fall MOVIES



Deja vu at the Academy Awards? *Valmont*, another version of *Dangerous Liaisons*, stars Annette Bening and Colin Firth.

THE CANDIDATES

Oscar contenders fall in line, or line up in fall

By Steve Warren

THIS YEAR'S Academy Awards showed, if there was ever any doubt, that Oscar chances are improved by a late-in-the-year release. A ridiculously high percentage of nominations went to fall and even winter releases. Three of the five Best Picture nominees didn't open in the Bay Area until 1989.

Not many probable contenders for next year's honors opened in the first eight months of this year. The two best pictures released thus far, *sex, lies, and videotape* and *Do the Right Thing*, have a chance (if only Danny Aiello is nominated from the latter, expect a black boycott of the Oscars). *Batman* should at least earn Jack Nicholson another nod—it's a shoo-in for technical nominations, and its November release on video should keep it fresh in the Academy's mind for undeserved consideration in other categories. *Casualties of War* impressed some critics more than it did me, and has an outside chance at recognition for Brian De Palma.

The fall season officially opened last week with *Shirley Valentine*; and although Pauline Collins wasn't alone as she was in the stage production, she should get a Best Actress nomination to complement the awards she won for the play.

This week brings Pacino and Brando back to the screen. The latter has a good chance in the supporting actor category for his showy role in *A Dry White Season*. Pacino's vehicle, *Sea of Love*, unscreened at this writing, doesn't sound like Oscar bait.

San Francisco may have to wait 'til next year again for some possible contenders—release plans haven't been announced yet for *Stanley and Iris* (Jane Fonda, Robert de Niro), *Born on the Fourth of July* (Tom Cruise directed by Oliver Stone) or *Driving Miss Daisy* (Jessica Tandy, Morgan Freeman), but they're likely at least to have Oscar-qualifying runs in Los Angeles and New York.

That still leaves a lot of heavyweights in the lineup for the next three months. A few may decide the competition's too tough and drop out, but here are the probable openers with Oscar dreams: **Always** You can count on two things with Steven Spielberg—it'll be a quality film and the Academy will ignore it. **Black Rain** We'll know this week whether it's more than an action movie, but Michael Douglas was coming off an Oscar going into Ridley Scott's cross-cultural cop flick.

Blaze In one of his two fall releases, Paul Newman plays Louisiana governor Earl Long at the time of his affair with stripper Blaze Starr. Ron Shelton (*Bull Durham*) wrote and directed. **Crimes and Misdemeanors** Woody

Allen got the Academy to take his comedies seriously but couldn't do as much with his serious films. This one's a comedy, so we'll see.

Dad Jack Lemmon's nomination tally will soon go into double digits. He seems to be the main attraction of this family dramedy, but don't rule out last year's winner, Olympia Dukakis.

Drugstore Cowboy Gus Van Sant (*Mala Noche*) goes more mainstream with Matt Dillon as a junkie trying to kick the habit. Advance word is strong, but it could be too downbeat for the Academy.

Fat Man and Little Boy Roland Joffe (*The Killing Fields*) documents the creation of the atom bomb. He calls it "the story of the century," but will Oscar call it the picture of the year? It's Paul Newman's other fall release.

Harlem Nights Eddie Murphy writes, directs and acts. Will he be another Spike? Another Woody? Another Tom Laughlin? It would be nice if the competition brought co-star Richard Pryor up to his potential.

Immediate Family A comedy about surrogate motherhood? James Woods and Glenn Close don't often disappoint.

In Country Bruce Willis may not score with his portrayal of a Vietnam vet, but director Norman Jewison and writer Frank Pierson have been in the winner's circle before.

The Little Mermaid Animated films don't have a chance, but they say this

one of Disney's best, so who knows?

My Left Foot Daniel Day Lewis, playing an Irish cripple, is said to be Oscar-worthy in this uplifting true story.

Old Gringo After all the delays, this romance pitting Jane Fonda, Gregory Peck and Jimmy Smits against the Mexican Revolution should get an award just for being released.

Queen of Hearts From John Amiel, director of *The Singing Detective*, a bitersweet comedy about a 10-year-old boy in the Italian section of London.

She-Devil "Funny" isn't an accent, but maybe Streep can master it anyway, with Roseanne Barr playing it straight as her rival for Ed Begley, Jr. Should be very good or very bad.

Steel Magnolias Almost every woman in Hollywood who can fake a drawl will be slugging it out in this one. Sally's got the sympathetic part, Shirley the one-liners; Julia Roberts could steal it from all of them.

Stella John Erman has directed many Emmy winners. We'll see how he does on the big screen with Bette Midler acting her bazooms off in the remake of the Barbara Stanwyck tearjerker *Stella Dallas*.

The Two Jakes Jack Nicholson's not a bad director, but can he top Roman Polanski in this *Chinatown* sequel? If so, he could be competing against himself for Best Actor and up as director too. That would be a first.

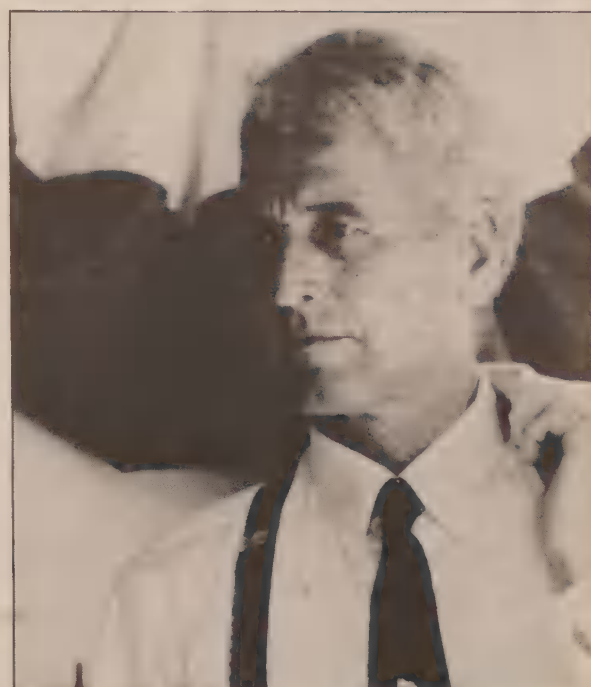
Valmont Milos Forman doesn't often miss, but Oscar could get *deja vu* from another version of *Dangerous Liaisons* so soon.

The War of the Roses Michael Leeson's script is said to be the strong suit in Danny DeVito's comedy that reteams him with Michael Douglas and Kathleen Turner, who play battling spouses.

We're No Angels Once-promising Neil Jordan directs Robert De Niro and Sean Penn in a David Mamet comedy about escaped cons masquerading as priests. It could be blessed, or a holy mess.

Two possible contenders for Best Foreign Language Film are opening for Christmas: *Camille Claudel* (France), with Isabelle Adjani as Rodin's mistress; and *Cinema Paradiso* (Italy), with Philippe Noiret as a projectionist who befriends a young boy in a Sicilian village.

You can preview five of the above—*Immediate Family*, *In Country*, *My Left Foot*, *Queen of Hearts* and *Cinema Paradiso*—at the Mill Valley Film Festival next month, but they should all be opening before the end of the year. ■



Paul Newman looks for an Oscar in *Blaze*.

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fall OPERA



Verdi's greatest hits: Thomas Stewart in *Falstaff*.

CLASSICAL CHANGES

*This fall indicates new directions
for the SF Opera*

By Stephen Share

THE 1989 season of the San Francisco Opera got off to a bumpy start, as most people know. Personally, I think words like "outrageous" and "pathetic" should be used to describe an opera, not the audience. It's bad enough for AIDS activists to storm the very opera house and patrons that have sponsored AIDS benefits; it's equally disturbing that some opera goers would jump up and punch the shouting demonstrators.

Things can only get better, right? Operatically speaking, this season stands out on a number of levels. General Director Lotfi Mansouri is at last making his mark on the company, notably with his direction of the ravishing *Lulu* now being performed. Modern works are not popular, as a rule, and most companies stick to bread-and-butter works rather than offend traditional subscribers.

In this arena, Mansouri is making strides as well. Although *Lulu* is the only relatively contemporary work being done, we're getting some other rare gems.

Antonio Vivaldi's *Orlando Furioso* arrives in November. This unusual baroque masterpiece is almost never performed, and the new production by Pier Luigi Pizzi is promising. Pizzi brought us the memorable *Macbeth* in 1986. Singing in the title role is Marilyn Horne, along with Susan Patterson as Angelica.

Of Mozart's operas, his most esoteric is *Idomeneo*, another new produc-

tion coming up in October. Wieslaw Ochman performs the title role, and Nancy Gustafson plays Elettra. John Pritchard will conduct.

And, after 26 years, *Mefistofele* is running now through early October. Arrigo Boito, known as Verdi's librettist, was unremarkable as a composer — and indeed, this work, his first opera, flopped at La Scala. In this production, we hear the brilliant Gabriela Benackova, who was unforgettable in 1986 as Jenufa.

Granted, there has to be some bread and butter, so we're getting a full shipment of Verdi (after last season without any), including *Falstaff*, which is currently showing.

Another Verdi favorite, *Aida*, features Dolores Zajick as Amneris and Sharon Sweet in the title role. Also, we'll see *Otello*, with Katia Ricciarelli as Desdemona and Ermanno Mauro as Otello. *Aida* and *Otello* run concurrently in October, and *Aida* continues through mid-November.

Rounding out the Italian offerings is Puccini's *Madame Butterfly*. Although the cast is not the best-known, the opera itself should draw crowds. *Butterfly* runs from late October through December.

Two German masterpieces are slated. Wagner's *Lohengrin* and Richard Strauss's *Die Frau Ohne Schatten* will be performed in November and December. Two singers of *Frau* are among the brightest stars: Dame Gwyneth Jones and Anja Silja. They will be joined by Mary Jane Johnson, singing the Empress for the first

time. Christoph von Dohnanyi conducts.

Lohengrin, which won high praise here before, will feature tenor Paul Frey and soprano Mari-Anne Haggander, both of whom are accomplished Wagnerian interpreters.

In all, the season bodes well for San Francisco Opera. The changes may not seem revolutionary, but change doesn't come easily to things like opera companies. ■

FALL MUSIC

continued from page 44

Kaiser, Oct. 15th, and "The Evolution of World Beat," Oct. 22nd and 29th. **Rova Saxophone Quartet** will perform Alvin Curran's "Electric Rag II," Sept. 29th-30th, and Ellen Sebastian, Idris Ackamoor, Rhodessa Jones, Geneva Baskerville and Dominique di Prima will host "The Harlem Rent Party," Oct. 5th-7th.

World music influences that have yet to be integrated into world beat fusions, and will make for fascinating performances in their purest forms, include **Shomyo**, the ceremonial chanting of Japanese Buddhist Monks, in Zellerbach Hall, Nov. 1st, and the ritualist Japanese Taiko drumming featured in the **International Taiko Festival**, in Zellerbach, Nov. 18th-19th.

A special Bay Area world music vocal concert featuring Eastern European chorus **Kitka**, **Rafael Manriquez**, **Zulu Spear** and the Oakland Interfaith Gospel Choir takes place at the First Presbyterian Church in Oakland, Nov. 17th and 18th.

Roots music closer to home, from the American south and southwest, explodes through the autumn air in the charged zydeco of **Rockin' Dopsie**, at Slim's, Sept. 30th, in the various Louisiana (Beausoleil, D. L. Menard) and Bay Area (California Cajun Orchestra) acts featured at the **Cajun & Zydeco Festival** in Joaquin Miller Park's Woodminster Amphitheater, Oct. 7th-8th, and in the Mex-Tex polkas, waltzes and rancheras of accordion geniuses **Flaco Jimenez** and **Steve Jordan** at the Great American Music Hall, Oct. 20th.

Finally, for something completely different, far away from the madding crowds seeking perpetual youth with the Airplane and the Stones, or the toney season ticket-holders at the symphony and opera, a handful of experimental music shows offer adventure-seekers the chance to help shatter and recombine the very definitions of music. In the final installment of the **100% Concentrated Performance Series** at the LAB, entitled "A Concert of Acoustical Phenomena," Canadian composer Gordon Monahan performs his literally titled "Speaker Swinging" and "Piano Mechanics," and Timothy North of San Francisco's Rhythm and Noise opens with his "Hoverdrum," performed within a hanging aluminum and steel cage. Monahan also plays Oct. 6th at Mills College. At Concepts Cultural Gallery in downtown Oakland, Sound Affects presents German instrument inventor/guitar improviser **Hans Reichel** and avant-garde cellist Tom Cora, plus the Czech duo of vocalist/violinist Iva Bittova and percussionist Pavel Fajt, Oct. 14th, and follows it up with a double bill featuring the European improvising trio of British vocalist Maggie Nichols, Swiss pianist Irene Schweizer and French bassist Joelle Leandre, plus the Bay Area women's improvising string quartet, **Witches Brew**, Oct. 20th.

If things haven't gotten weird enough for you in that scene, you can spend Halloween at Slim's with the Saturn-born celestial navigator of big band jazz, **Sun Ra**, or at the Fillmore with the horrific psychobilly ghouls of bad taste, the **Cramps**. ■

fall DANCE



Forward motion: John Pickett of Spotted Leopard Dance Company.

FALL MOVES

Works by black choreographers invigorate the season

By Rita Felciano

EXCEPT FOR the Bay Area Dance Series at Laney College, the local fall dance season has always sort of trickled along, waiting for a winter rain of money and rehearsal time to create a spring flood of performances. This year even the Dance Series has had to be postponed to early spring for lack of adequate funding.

Two events, however, are likely to get dance aficionados going this fall — one of them looking primarily to the past, the other to the future. **Celebrating Merce Cunningham**, going on Sept. 22nd-24th, looks at Cunningham's lifetime of pioneering new ways of creating dance.

Black Choreographers Moving Toward the 21st Century (Nov. 3rd-5th and 10th-12th) is probably the more important of the two, looking as it will at the role of black dance in America. What is "black dance" —

works choreographed and danced by blacks? Dances with African roots? With themes about black issues? Scholars, dancers, critics and choreographers will explore these questions, and the answers they find will certainly have ramifications beyond the immediate concerns of the black dance community.

In addition to Bay Area performers Zaccho Dance Theater, Lines Dance Company and Dimensions Dance Theater, the two-week festival will include appearances by New York's Urban Bush Women and Donald Byrd/The Group; Lula Washington of the Los Angeles Contemporary Dance Theater and L.A.'s Spotted Leopard Dance Company, as well as the Cleo Parker Robinson Dance Ensemble from Denver.

The Mandaleo Institute in Oakland, the home base for the **African Music and Dance Ensemble** (Nov. 3rd-25th) is putting together a series of weekend concerts of African American

dance at the Oakland Ensemble Theater that complements the conference and underlines the contributions to the dance of black Americans. Oakland, with its large and culturally active black community, has become a major center for African-originated — mostly West African — dance forms. Its originators may be foreign-born, but the energy and skill is homebrewed — and it's cooking.

June Watanabe in Dance is coming to Theater Artaud Nov. 16th-19th with a trilogy of works that explore the idea of prison. "Prisons," says Watanabe, "exist of all kinds — some of them we even make ourselves." She knows what she's talking about: As a three-year-old child she followed her parents into the internment camps during the Second World War. The centerpiece of the evening will be the premiere of "E.O. 9066," named after that ignominious order passed by FDR.

A completely different aspect of the Japanese experience is explored in "Fetus of Nature" by Koichi Tamano and his butoh company, **Harupin-Ha Butoh Dance Theater** (at Life on the Water, Oct. 17th-22nd). The company, which now makes its permanent home in Berkeley, has been popping up at various festivals but has rarely been seen performing a full evening of its own work. Butoh, with its extended sense of time and unrelenting internal tension, is probably one of the few dance forms of which you can say there is nothing like it in the world.

The Fourth Annual Edge Festival (Oct. 12th-18th), sponsored by Footwork, prides itself on presenting groups that are just emerging into the mainstream art scene. This year's fare seems to lean heavily on comedy and energy, presenting two local groups, **Hank Hyena & Hyena Cabaret** and **Elbows Akimbo**, that like to outrage and amuse at the same time. New will be a Los Angeles company called **Shrimps**, which engages in Pina Bausch-type movement theater.

Cal Performances is sponsoring a rare appearance by **David Parsons** (Nov. 3rd) and a performance of the **Oakland Ballet** (Oct. 20th-22nd), whose program includes "Synergies" by Carlos Carvajal. Also appearing will be **Aterballetto**, Italy's contemporary ballet company that sort of breezed through town last year, largely unnoticed.

To celebrate Indian summer the **Ellen Webb Dance Company** is moving outdoors, taking "This And/Or That" to the Plaza in front of Oakland's City Hall on Sept. 27th (noon) and to the Oakland Museum Garden on Oct. 7th and 8th (1 pm). It's a fascinating, funny and also threatening piece, first performed at Zellerbach's OnStage series, and wonderfully suited for the outdoor locales. What happens, Webb asks, if a totally ordered organism is infiltrated by the forces of exuberance and anarchy?

Not much known outside the immediate dance community are two Sunday evening series that have developed a loyal following because they take such an intelligent approach to dance. Both of them deal with works in progress and include after-performance discussions between artists and audience. In San Francisco, **New and Nearly New Dances** is on a monthly schedule (Mary Reid, Sept. 24th; Karen Attix, Nov. 19th; at Footwork), and there's also a bimonthly Tuesday evening series, **All Dance/No Tech** (Oct. 3rd is the next performance).

In Berkeley, **Works in the Works** is continuing the ten-year-old tradition of low-cost, informal performances at the Eighth Street Studio, each of them hosted by a different dancer/moderator.

Even if it's only a shadow of the spring season, the fall dance lineup has its own riches. It's good to see black, Asian and white dancers making their colorful contributions: The one discouraging note is the lack of Chicano performers. ■

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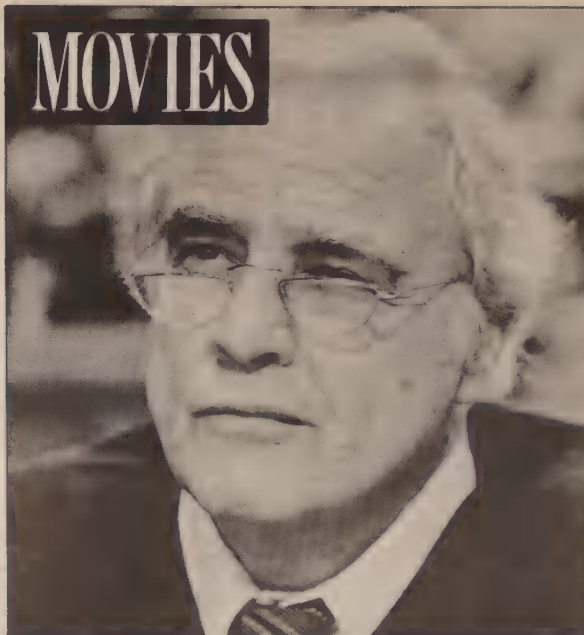
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MOVIES



Marlon Brando's performance in *A Dry White Season* is worth the price of admission.

THE WHITE THING

Another whitewashed look at South Africa

A DRY WHITE SEASON. Directed by Euzhan Palcy. Opens Fri/22 at the Cinema 21, SF.

By Steve Warren

IN *A Dry White Season*, Marlon Brando proves the show business adage about there being no small parts, only small actors. And Brando is in no way a small actor. Physically he resembles a beached whale that washed ashore on its way to a Shelley Winters Look-alike Contest. As an actor, he dwarfs the rather impressive cast around him.

Brando's character, barrister Ian McKenzie, figures in only about one-fourth of the film and is on screen far less, but his scenes are the most memorable — unfortunately, because he's not what *A Dry White Season* is about.

The story, set in South Africa in 1976, is a fictionalized version of the Soweto Uprising, centering on the radicalization of a white South African schoolteacher, Ben du Toit (Donald Sutherland). He was born and raised in the country and naively assumed the government was doing the right thing (reference intended).

Ben has always been friendly — within limits, of course — with his gardener, Gordon Ngubene (Winston Ntshona), and let his son Johan (Rowen Elmes) play with Gordon's son Jonathan (Bekithemba Mpofu). Ben has even paid the fees for Jonathan to attend the black school in his township.

The school is where the trouble starts, as the students protest being taught Afrikaans rather than English,

which might give them a chance for a decent future. Before he's even involved in a demonstration, Jonathan is beaten and arrested for being in the wrong place at the wrong time. The court sentences him to a harsh caning. Ben knows he's a good boy, but insists, "He must have done something."

A protest march ends in violence, with soldiers killing 58 children and injuring 700. Jonathan is among the dead, but the police won't tell Gordon what they've done with the body. Ben tells Gordon, "There's nothing more we can do," but then tries to intercede with a colonel (Gerard Thoolen) from Special Branch. He's given the standard line about the need to defend the country against "communists and terrorists," and told that while the British press is hostile toward the police, "They would be the first to scream if the reds took over."

Collecting affidavits from anyone who saw his son, Gordon is arrested and tortured, and finally said to have committed suicide. Ben knows it's a lie and hires McKenzie (Brando) to prove it at the inquest. The lawyer balks at first, saying justice and law are "distant cousins, and here in Africa they're not on speaking terms at all." He's had some luck in civil rights cases, he admits, but "Every time I won a case they simply changed the law."

Brando has a great time at the trial, cutting up like Charles Laughton in *Witness for the Prosecution*. He proves the sadistic brutality of Special Branch, especially Captain Stolz (Jurgen Prochnow), to the satisfaction of everyone but the magistrate (Michael

Gambon), who allows the suicide verdict to stand.

The inquest completes Ben's radicalization but dissolves his marriage. His wife Susan (Janet Suzman) sides with the status quo. "It's about all of us," he argues. "It's about all of them," she demurs. "You have to choose your own people." "I have to choose the truth," he says nobly, and off she goes, taking their daughter Suzette (Susannah Harker) with her. Johan sides with his father and stays home.

Aside from his son, Ben's chief allies are Stanley (Zakes Mokae), a hip, cynical black cab driver, and Melanie (Susan Sarandon), a British journalist whose role is largely peripheral. There are fleeting hints that she could replace Ben's wife, but this line is never developed. Mokae, the exiled South African actor closely associated with Athol Fugard, gives the film's second-best performance as a wise, fatalistic man who never loses sight of his own agenda but becomes increasingly close to Ben and admiring of his growing dedication. "The best way to remember a man," he says of Gordon and the other martyrs, aware that he might join them at any moment, "is to keep on fighting."

Ben keeps on fighting, collecting his own set of affidavits, and the film ends with a rapid-fire series of events, some tragic and some triumphant, plus an update to assure us the triumph was short-lived.

MARTINIQUE-BORN director Euzhan Palcy debuted with *Sugar Cane Alley*, which made my Ten Best list for 1984. While I applaud the concept of a black woman directing a film like this, she's bitten off more than she can chew at this point. She adapted the screenplay with Colin Welland (*Chariots of Fire*) from the novel by Andre Brink, and the result is schizophrenic — evolving from agit-prop politics through courtroom drama to thriller, without making a serious commitment to any form. Some complex scenes have been handled well, but many simpler ones are shot from awkward angles as though they hadn't been thought out.

While a bit more attention is paid to the blacks than in *Cry Freedom* or *A World Apart*, *A Dry White Season* is yet another story of a white man's response to the situation in South Africa. If that premise irritates you, Donald Sutherland's performance could aggravate the situation. In the opening scenes, he affects a British upper-class twit accent rather than anything vaguely African. He seems to improve as his character becomes more sympathetic; perhaps I'm reading my own prejudices into it, or perhaps he was reading his.

Note that nothing Sutherland wears looks as if it's ever been worn before. Either they have excellent dry cleaners in South Africa, or schoolteachers there are very well compensated.

Although most of the torture takes place off screen, there is not a moment's subtlety in *A Dry White Season*. Certainly there are still people who need to be hit over the head with the truth of South Africa, but if they've avoided other films on the subject they're not likely to rush to this one.

Still, it's not a bad movie, and Brando's performance is worth the price of admission. He's got class, and come Oscar time he could be a contender. ■

MICROFILMS

continued from page 33

Shirley Valentine

Shirley Valentine, like her name, is a sweetheart. Never mind that she's married to a man who goes berserk if his

Thursday tea of steak and chips is replaced by Tuesday's tea of egg and chips, which drives Valentine to talking to the kitchen wall. Never mind that the nest's empty and the kids are gone, and never mind that she's 42 and feeling that life's passed her by, the steady flow of pithy comments she directs directly at the camera in the

peerless person of Pauline Collins makes you take her to your heart as no Hallmark card never could. So when her best friend wins a two-week vacation to Greece and takes her with her, Collins forgets all about *Saint Valentine* as she's romanced by Greek Island romeo Tom Conti, and, far more importantly, finally finds

herself. And if, by comparison, director Lewis Gilbert's movie, though far from being a minor Valentine's Day massacre, can't equal Collins, it doesn't matter, because not only is she your very funny Valentine, she embeds a permanently enslaving arrow in your heart. (Regency 3, SF, Piedmont, Oakl.) ■



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By Steve Warren

MOST NEWSPAPERS try to make their editorial pages as attractive and eye-catching as the advertisements. Television has long since given up the fight.

The Clio Awards were founded in 1959 and first given out the following year to honor U.S. television advertising. They expanded internationally in 1966 and went on to add radio and print ads, package design and specialty advertising.

Michael Koppy first presented a package of winning commercials in San Francisco ten years ago, with a single showing at the Palace of Fine Arts. Like the Clios themselves, the screenings grew, until he now has ten shows annually.

This weekend, Sept. 21st-24th, you can see last year's best commercials, as selected by more than 1,000 judges (mostly on local and regional levels) from nearly 27,000 entries from 70 nations. Although there seems to be more categories than the Emmies and Grammys combined, the Clio judges have the option of giving no award in any category they feel has no deserving contenders.

Judging from this year's winners, there are no new trends grabbing the attention of the creative people, so they're free to polish the styles developed in previous years, from the 60-second family drama to the music video-paced spectacular.

Coke and Pepsi both have winners, Coke for two spots featuring Whitney Houston. Other star power is provided by Tony Randall and Jack Klugman (Eagle Snacks), Anne Archer (Seagram's Wine Coolers) and the voice of Whoopi Goldberg effectively lipsynched by young Avanti Taylor (Equal).

Although most political comment is saved for public service announcements, Heinz Baked Beans took a startlingly anti-Thatcher stand in England in a brilliant piece of satire, and Beneficial Finance in the U.S. less controversially opposed acknowledged

dictators (and the banks that lend them money).

England also leads the way in public service, with a killer spot for Third World Charity (with appropriate visuals): "If you don't mind little black children drinking out of a toilet, you won't mind little white children drinking out of a toilet. Or is there a difference?"

United Way of the Bay Area took the award for best overall local campaign (by Hal Riney & Partners, SF) with three spots, one delivered in sign language and one a tribute to the late Dr. Tom Waddell.

The U.S. Hispanic Market is recognized in several categories this year, the overall campaign award going to two anti-drug spots that are powerful, even without subtitles. One features a sensational young actor who would be more effective telling how his brother died from drugs if I hadn't seen him in another spot in which (the same? another?) brother died of AIDS.

Liverpool's Tate Gallery makes brilliant use of animation. Heineken Lager (England) has one of the funniest spots, but humor is frequently in evidence. Children, animals and old songs are also favorite themes.

Depending on your TV-viewing habits, you may have already seen some of these spots too many times (The only one suffering from overexposure for me was the Durasoft spot with a woman parachuting in different-colored contact lenses); but the international winners should all seem fresh.

Rounding out the program are ten "Classic" winners, dating from 1976-84, including James Garner and Mariette Hartley bickering for Polaroid and one of my personal favorites, Wendy's "Fashion Show," a pre-glasnost spoof of the Soviet Union.

Tickets to the 1989 Clio Awards screenings are \$7 at Ticketron and other locations. Call 864-3018 for information. The opening night reception, Thurs., Sept. 21st at 6 pm, costs \$25 and includes a 7:30 pm screening after you've networked with industry professionals. Shows on Friday and Saturday are at 6, 8 and 10 pm, and Sunday at 5, 7 and 9 pm.

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The Bridge: A Tribute to Neil Young (Caroline)

If a tribute album should capture the essence of its subject — and maybe that premise is faulty — then *The Bridge* is only partially successful. Neil Young fans will sort through the 12 tracks (14 on the CD) and decide which of these underground artists really tune in to Neil's vision. I find it in Victoria Williams' wizen-ed "Don't Let It Bring You Down" (don't be fooled into thinking she's trying to sound like Neil), parts of the Flaming Lips' "After the Gold Rush" (not the drum-and-guitar earphone psychedelia, however), Nick Cave's dramatic "Helpless" and guitarist Henry Kaiser's medley of "The Needle and the Damage Done" and "Tonight's the Night" (thanks largely to David Lindley's and daughter Rosanne's vocals, Barbara Higbie's piano and organ and Kaiser's empathy with Young's passions.) Nikki Suddah & the French Revolution and Psychic TV come close on "Captain Kennedy" and "Only Love Can Break Your Heart," respectively.

Other bands — Soul Asylum, Sonic Youth and the Pixies — just sound like themselves, and that's fine since each is an important group that should be heard by the generation that knew Young firsthand. Others do little on behalf of Young or themselves. I don't know what fans of either the bands or Neil Young will find redeeming in Loop's "Cinnamon Girl," Bongwater's "Mr. Soul," or Dinosaur Jr.'s "Lotta Love."

The bonus for owners of CD players (or the blackmail to invest in the technology) is not Ball's "Out of the Blue" but the six-minute, Kaiserized version of "Words," featuring Victoria Williams' maniacal vibrato, and a majestic meeting of Bay Area musicians — bassist Gary Lambert, guitarist Greg Gumbel, drummer Mark Crawford and John Hanes, pianist Higbie and Kaiser, shooting sparks and splinters from his chainsaw guitar. It's the track you can best picture Neil getting off on. A portion of the proceeds go to the Bridge School. (Caroline Records, 114 West 26th St., NY, NY 10001)

—Derk Richardson

Roses is fairly catchy and strongly atmospheric, there's nothing that really distinguishes its sound from a host of other bands.

—Gina Arnold

Junkyard, Junkyard (Geffen Records).

The Hangmen, The Hangmen (Capitol).

If you're free, white and under the age of 21, chances are some primal part of you understands the inexplicable guilty pleasure of listening to the late-20th-century mall-rat blues. That's the kind of shiny, white-boy music that's one part Delta blues, one part Southern boogie and three-fifths high-tech version of late-'70s arena rock shot through with a healthy dose of hairspray, umlauts and metal. It's also the type of music that a lot of new Los Angeles-based bands, like Junkyard and the Hangmen (two of its better proponents), are playing these days — thanks, perhaps, to the success of Guns 'N' Roses, which has proved it to be as much enduring (if dull as dishwasher) sensibility.

Of the two, the Hangmen's self-titled debut is the better album. There's a twist of Stooges-esque hard rock in songs like "Desperation Town" and "Tell Me What You Want." Additionally, there's an underlying seriousness in singer Bryan Small's delivery, and the lyrics aren't entirely about sex and drugs — there's even a song about AIDS. The Hangmen seem to want to inject some kind of romance into the hard-rock genre, which is ambitious of them. This kind of music is almost too old hat to stand being injected with anything but speed. Still, the effort is pleasant enough, in a grungy kind of way.

Junkyard, on the other hand, stands on the speed-metal side of the hard-rock equation, is more obviously derivative and has no musical or lyrical content to speak of, relying instead on the speedy thrill of fast fingering ("Blooze,"

"Texas") and wailing, bluesy power-ballads about tried and true subjects like girls, cars, booze and loneliness ("Long Way Home," "Hands Off"). Unlike many other bands on the blues-metal scene to day, however, singer Dan Roach has a gutsy, believable vocal style that doesn't degenerate immediately into an unlistenable yowl halfway through each number, and the music has none of the horrid, candy-coated harmonies and corny lyrics most metal acts see fit to add to the mix.

Junkyard's music is disappointingly unoriginal, given its members' respectable punk-rock pedigrees — guitarist Chris Gates is the founder of legendary Texas punk band the Big Boys, and guitarist Brian Baker helped form D.C. "Straight Edge" heroes Minor Threat as well as powering the poppier hardcore of Dag Nasty. The Hangmen at least act like this was the music they've always wanted to play. I don't think any of it is particularly stimulating, but if you're into hard rock, it's a damn sight better than glam.

—G.A.

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Not New Age: Montreux's music is hard to categorize.

MUSICAL FUSION

Montreux's distinctive sound is a fusion of different styles, ideas and cultural influences

By Derk Richardson

GIVEN THE STATE of geographical knowledge in the United States, most people probably don't know that Montreux is a town in Switzerland. Given the unusual array of influences and instruments used by the band that calls itself Montreux, most people probably have no idea what to call its music. And after five years of playing together, even founding members Mike Marshall and Barbara Higbie still have a hard time defining Montreux.

"Every airline stewardess we run into asks us," explains Marshall, "so we have the seven o'clock in the morning version." "Oh, it's kind of jazz, kind of folk-influenced, Pat Metheny kind of jazz," Higbie monotonously. "And they say 'Oh, Montreux, I know, I've heard of Ronnie Montrose!' And I had some guy from Montreux come up and say 'It is zee stupidest name I have ever heard.'"

Such are the trials of a band that draws inspiration from bluegrass, jazz, African and Brazilian pop, Venezuelan *nueva cancion*, women's music and 20th century classical composition, and plays guitar, mandolin, keyboards, violin, electric bass and percussion, all under a name that it picked up from a festival where it performed once in 1984. To further confound matters, Montreux records for Windham Hill, which many still mistakenly stereotype as a "New Age" label.

"New Age doesn't work for us," Higbie explained to the Bay Guardian,

at the kitchen table in Marshall's Oakland home last week. "And we improvise but we're not really jazz." "We used to call it New Acoustic Music," Marshall adds, "and then we got an electric bass and a synthesizer, so even as fast as we can come up with titles, the music changes. Barbara's singing a lot now so it's not even instrumental music. It's just four people hanging out together, trying to get along and put in all the things that have inspired them over the years, in a way that works."

It is fitting that the band should title its recently released third album *Let Them Say* (produced by Pat Metheny bassist Steve Rodby), leaving the definitions and categories to others. That way the members can concentrate on coalescing the sound of the current alignment, with new member Tom Miller on percussion and drums, and Michael Manning, who joined about three years ago, on bass guitars and synthesizers.

Since the recording of *Let Them Say*, violinist Darol Anger has departed to focus on his increasingly successful Turtle Island String Quartet. Trying to schedule around two groups became something of a tug of war, and Anger, who co-founded the band as the Darol Anger-Barbara Higbie Quintet (with Marshall, acoustic bassist Todd Phillips and steel drummer Andy Narell), opted for the swinging chamber jazz of Turtle Island. "If you have a positive attitude towards it, every change makes things better," says Marshall, who played with Anger for five years in the David Grisman Quartet and performed and recorded

with him as The Duo. "Now we all have so much more space to play. We miss him but there's a whole new energy. It's amazing that it could become something else, still good, and yet have a totally different feeling."

The eclecticism that makes Montreux so hard to explain is rooted in the Bay Area's fledgling "new acoustic" scene of the late 1970s and early '80s, and an informal conglomeration of musicians called Saheeb, including Higbie, Marshall, Anger, Dave Balakrishnan, Rob Wasserman and others. "Every musician, in your early 20s, should have a Saheeb," Marshall laughs. "It's pretty amazing to stick with people from the time you're 19 until you're 30," Higbie picks up. "You see everyone go through their insane 20s, then calm down, get serious. Ten years ago I never thought Mike and I could even be in a band together. One gig every four months was as much as we could handle being around each other. It was notorious."

Gradually, the volatile mix of personalities and the Mad Hatter musical tea parties settled into a way of life and art, which Higbie identifies with the Bay Area. "Always what's exciting to me in music," she says, "is the place where all sorts of cultures meet, and I think this is one of those places. It's got that barriers-down kind of atmosphere. This is an area where I see people learning to get along better. I also see the music and the food in this area as being very linked. When I go to restaurants where they're doing all these strange things, it feels like Montreux. Go to Italy and get this, go to

Africa and get that, stir it all up."

"You are what you eat, musically, too, I suppose," adds Marshall. "But there's a lot of bad fusion out there, too. It can represent all that's wrong with this culture. Then again, you look at Weather Report and it represents what's great about this culture. Different cultures can live together."

The challenge of making creative fusions from fresh inspirations, developing as composers and maturing as conscientious members of a world community is apparently what motivates Montreux. "It seems that everything that we've ever been really interested in about seven or eight years ago, is now the big thing," Higbie says, citing African music, women's folk-oriented music, the Bulgarian female vocal choir and Astor Piazzolla as examples.

"It gets a little depressing sometimes," Marshall agrees, "because you see mass media taking what they think is the essence of one style and incorporating it and marketing it and then spitting it out and getting on to the next thing. Meanwhile there's this whole world where it came from that continues to exist and grow." "It only took 5,000 years for the Bulgarian women to develop that style of singing," Higbie adds, "but in one season we're done with it." The members of Montreux try to go deeper into the musics that influence them, whether by venturing out on solo projects — Marshall leads the Modern Mandolin Quartet, Michael Manning has recorded two solo albums, *Unusual Weather* and *Toward the Center of the Night*, Higbie just completed her first solo recording — or

by challenging each other with new ideas in the band. "It's important to have been devoted to and studied a style," Marshall argues, "rather than just saying, 'Oh, I like Irish music, let me put a little dee-diddle in my song.' You have to have gone to festivals and played that music all night long, for weeks on end, hung out at jam sessions and learned that stuff."

The Montreux immersion into various musical interests results in a second-nature sound that might be precious or forced if attempted by other groups. The three albums reveal a smoothly flowing development, with each stage crystallized in new sets of original tunes. But attractive as the recordings are, live performance is where the band really shines.

"You have to have it in your body," says Higbie. "It's like learning a language. Being a musician is being a voice of what you see going on around you and putting it out through your own body and your own emotions, and I have a real pride and love for what I see going on around me, the way I see people living their lives."

"It's dreaming too," says Marshall, "trying to create your perfect world and putting it across and hoping people will hear that. I think our main thing is combining styles, and we'd like to have it represent some ideal that it's possible, politically or whatever, for the boundaries to come down."

Montreux plays at 8 pm, Sunday, Sept. 24th, at the Great American Music Hall. Tickets are \$12. For information call 885-0750.



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LOOKING AT LULU

Berkeley Rep and the SF Opera reinterpret Wedekind's classic story

LULU. Written by Frank Wedekind, translated by Roger Downey, directed by Sharon Ott at Berkeley Repertory Theatre, Berk. Through Oct. 14th.

By Misha Berson

WHO IS Lulu? Is she the quintessential *femme fatale* who seduces men and drives them to ruin? The elusive embodiment of Woman as Enigma? Or the brutalized victim of misogyny and bourgeois sexual hypocrisy? For a century she's been any of the above and all of the above — depending on who has interpreted her. Even Frank Wedekind, the daring German expressionist playwright who invented the character in the 1890s, wasn't quite sure what he wanted Lulu to be. In his three dramas about her — the original five-act *Monstrous Tragedy*, the shorter *Earth Spirit*, and, finally, *Pandora's Box*, a graphic three-act work censored by German authorities — Lulu devolves from a relatively realistic, comprehensible human being into a deadly serpent in a sexual bestiary, a totemic mix of Circe and Aphrodite.

One thing is for certain: Lulu has achieved near-mythic status, and has become a symbolic grab bag that (mostly male) artists have rummaged through again and again. G.W. Pabst immortalized her in his 1928 film classic, *Pandora's Box*. In 1935 composer Alban Berg made her the subject of an important modernist opera. More recently, stage director Lee Breuer caused a stir at Boston's American Repertory Theatre with an updated *Lulu* set in Hollywood.

By now, many feminists may well view the ongoing Lulu fixation with ambivalence, if not outright disgust. At a time when sexual violence perpetrated by men against women is reaching epidemic proportions, why keep dredging up that old kitten-with-a-whip, Blue Angel image? Except, of course, to question its validity.

Such questioning does indeed go on in the *Lulu* now on the boards at Berkeley Repertory Theatre. The production coincides with the San Francisco Opera's well-received mounting of Alban Berg's *Lulu*. But Berkeley Rep director Sharon Ott and translator Roger Downey's script take a much less ambiguous stance toward their title

character than Berg did. What makes their version so exciting and risky is its view of Lulu as a lightning rod for male fantasies. Does it support Downey's designation of *Lulu* as "one of drama's most powerful, probing dissections of the perverse roots of male sexuality?" Almost.

Downey's crisp, tangy adaptation is derived from all three Wedekind "Lulu" scripts. (It premiered last year, under Sharon Ott's direction, at La Jolla Playhouse.) In this new melding, Lulu's downward spiral from rich matron to murderess to prostitute is accelerated. The focus is less on her downfall (which has often been considered just desserts) than on the Victorian terror of female sexuality, the conflicting male compulsions to enshrine and crush the feminine.

In Downey's conception, Lulu (played by TV actress Justine Bateman) is a former street urchin who must depend on men (and one lesbian woman) to survive; she does it by serving as a screen for their distorted anima projections. The parade of men through her life is also a parade of self-delusion and self-destruction. Her first husband, the elderly Dr. Goll (Charles McDaniel), calls his young bride Nellie and imagines her innocent; he keels over dead after finding out otherwise. The painter Walter Schwarz (Mark Petrakis) idealizes Lulu as his "Eve." When his illusions crash, he slits his throat.

Even Dr. Ludwig Schoen (John Aylward), the prominent man who "rescued" Lulu from the streets and knows her past, can't reconcile his feelings about her. His desire for respectability won't square with the carnality Lulu inspires. The battle of "pure" vs. "impure" makes Schoen paranoid and eventually gets him shot.

There's really only one man who can act out his compulsion to possess Lulu, and in the play's bone-chilling finale we meet him. It's Jack the Ripper (Robert Gray).

This is the grisly stuff of deepest, darkest Expressionism, and the Berkeley Rep punches it home with uncompromising starkness. The show starts off in an uncertainly comic mode, but it gathers force and builds to a brutally affecting (and blood-splattering) climax. The visual tone mirrors the growing psychopathological horror of the story. John Arnone's fin-de-siècle parlor settings, wonderfully lit by Jennifer Tipton, grow in scarlet opulence as the

corpses multiply. In contrast, the London hovel where Lulu meets her doom is as gray and grim as a Hogarth sketch. An arrangement of raised plexiglass cases puts Lulu's dead lovers before us on permanent exhibit, adding an apt macabre touch. And the punctuating background music by Eric Drew Feldman and Stephen LeGrand lends intimations of suspense and doom.

No doubt about it, this *Lulu* is a gripping, if bitterly cynical, look at the underside of the male-female dynamic. But there's a nagging flaw in the production. The men in the story are vividly conceived and played, especially John Aylward's tormented Shoen, Corey Hanson as Dr. Schoen's amorous son Alwa and Robert Gray's eerily trustworthy Jack. Judith Marx's portrayal of the lesbian Countess Geschwitz is more diluted: Her obsession with Lulu seems merely annoying, when it might have been rendered heroic or more affectingly pathetic.

But the major disappointment is with Lulu herself. Justine Bateman was stalked by a deranged (and, thankfully, harmless) fan just hours before her opening night performance: That off-stage parallel drama would shake up any actress. It also shows that this play's concerns are still with us.

But the flat one-dimensionality of Bateman's portrayal seemed to me more the result of inexperience and misconception than nervousness. A slender, attractive young woman with a pageboy haircut and gamine bounciness about her, Bateman made an appealingly saucy teenaged Lulu and, at the end, a touchingly desperate Lulu-on-the-skids. But most of the time she failed vocally or physically to project the unalloyed sensuality, the unbridled *elan vital* that would make us understand Lulu's magnetic affect on her admirers. Or her steely determination to survive — even to the point of picking up a gun and killing the only man she feels any real attachment to.

By casting someone rather affectless and "neutral" in the part, perhaps director Sharon Ott hoped to erase any suggestion of the old temptress motif. But that doesn't solve the play's conundrum: Lulu as a blank screen for men's fears and desires is just as much of a non-person as Lulu-the-flaming-vamp. She's only a phantom, while the men who buzz around her seem all too real.

Another, more skillful actress in the role may project something quite dif-

ferent; surely Downey's adaptation gives Lulu a much more textured identity than the Pabst film or the Berg opera, and there's plenty to work with. But even then, it's bound to be a difficult assignment. What we may have here, when you get right down to it, is basically a story about men's fears and desires, and the Female Principle who flak-catches them. In any version at all faithful to Wedekind you might always be left wondering, "Who is Lulu?" ■

LULU. By Alban Berg, conducted by John Mauceri at the San Francisco Opera, Saturday, Sept. 9th.

By Stephen Share

IT'S EASY to imagine, seeing Alban Berg's *Lulu* today, how much more shocking it must have been at its 1937 premiere. The music itself was years ahead of its time, and when joined with such themes as lesbian love and blatant sex-for-money, you wonder how it got a standing ovation — but it did.

Lulu is the product of three plays by Frank Wedekind. The story deals with a completely amoral young woman, Lulu, who holds an unnatural power over all those who come in contact with her. Both men and women find her irresistible, even when they recognize her psychopathic bent. One by one, they are destroyed. Lulu finally meets her end at the hands of Jack the Ripper.

Fifty-two years after its first performance, the music is no longer shocking and the sex is almost routine, but *Lulu* retains its vigor and appeal. General Director Lotfi Mansouri is stage director of this new and powerful production at San Francisco Opera.

Mansouri views *Lulu* as a mirror in which the other characters see themselves. Accordingly, the set design by Gunther Schneider-Siemssen prominently features mirrors and reflective walls that lean outward from the characters. All the trappings of a circus ring — trapeze, cage bars and ironically unreachable doors with red-glowing "Exit" signs — hover behind the action. A projected caricature of a silly-faced audience completes the message.

Mansouri's efforts have paid off, for the most part. What we get is an opera that is theatrically stunning (thanks to

the set, and to costume designer Bob Mackie) although musically spotty. The element that needs improvement is John Mauceri's conducting.

Lulu features a colorful score written in 12-tone format — meaning that each tone is equally important and none is repeated until all 12 are used. Although orderly, the system can seem disjointed, but Berg was fully conscious in crafting poignantly melodious moments. Conductor Mauceri seems to pick his way through even the lyric passages, leaving listeners cold when they should be jolted.

Ann Panagulis, in the title role, is enticing. She hits the ideal balance of innocence and sexiness, of hot and cold. Vocally she is quite effective, although at times she nearly squawks some of the highest notes (which are notoriously difficult). At 26 and new to the role, Panagulis is to be reckoned with.

Michael Myers, as the Artist, is an outstanding actor. He makes the strongest appearance of all the characters in the first act. His tenor is powerful and earthy and when he supplants Lulu for her favors, he is completely believable.

The lovelorn Countess Geschwitz is played by Evelyn Lear, the only international artist to have sung both *Lulu* and her current role. As Geschwitz, Lear gives a near-stellar performance, conveying helpless passion that cracks the veneer of her aristocratic upbringing.

Another operatic legend, Hans Hotter, sings Schigolch. Now 80 years old, he performs this role with assurance.

Two important male characters, Dr. Schoen and his son Alwa, are sung by Victor Braun and Barry McAuley respectively. Braun, who doubles as Jack the Ripper in Act 3, does especially well in his Act 1 duet with Myers.

McAuley is generally effective and has his high moments, notably at the end of Act 2 when he gets Lulu on the couch. That scene, however, is needlessly graphic.

A word about the costumes: spectacular. Bob Mackie's San Francisco debut is an unequivocal success. Costume changes are an integral part of Lulu's character, and Mackie meets the challenge. Geschwitz, too, was well got-up.

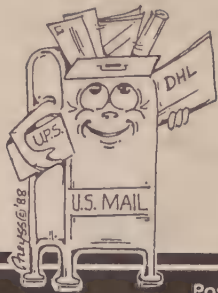
Lulu will be performed Sept. 20th at 7:30 pm, Sept. 23rd at 1 pm and Oct. 1st at 2 pm. ■

Lulu fixation: John Aylward in Berkeley Rep's production.



PHOTO BY KEN FRIEDMAN

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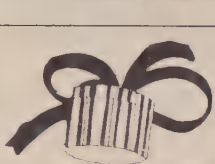
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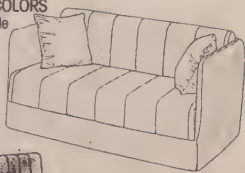


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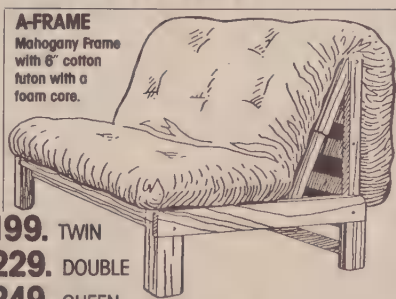
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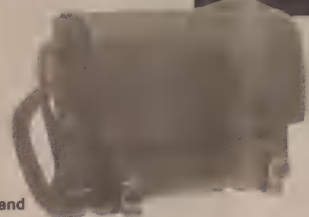
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22
FRIDAY

TRUNK CO. Mary Trunk, artistic director of Trunk Co. Dance Theatre, and composer Paul Gunn present three evenings of live movement performances, videos and film. Topics range from death and paradise to water, churches and bullfights. Gunn has worked with the Trunk Co. since 1986. Thurs/21-Sat/23 at 8:30 pm, Footwork, 3221 22nd St., SF. \$7. 824-5044.

CLIO AWARDS The Clio Awards are upon us again, with a full night of what're supposed to be the best-made advertisements from around the world, selected from a record 26,947 entries. Screenings are Fri/22-Sat/23 at 6, 8 and 10 pm and Sun/24 at 5, 7 and 9 pm. Palace of Fine Arts, Lyon at Bay, SF. \$7. 392-7469.

THE RESIDENTS Ralph Records' star art group The Residents are back, with a new musical/theatrical piece entitled *Cube E* — *The History of American Music in Three E-Z Pieces*. Thurs/21-Sun/24 at 8 pm, with late shows Fri/22-Sat/23 at 11 pm, Cowell Theater, Pier 2, Fort Mason Center, Buchanan at Marina, SF. \$20. 255-0333.

BLACK PANTHER LEGACY Socialist Action is sponsoring this forum on "The Political Legacy of the Black Panther Party." Speakers include Johnny Spain, JoNina Abron, Reginald Major and Kwame M.A. Somburu. 8 pm, 3435 Army at Valencia, room 308, SF. \$1.50-\$3. 821-0458.

ANTI-FASHION SHOW Actress, writer and "anti-fashion queen" Dee Russell presents the second in her series of Anti-Fashion Shows, written, directed, choreographed and costumed by Dee herself. It includes the new fall collections of "Candy Warhol," Jean-Louis-Louis-Louis-Louis-Louis from Iceland and Chardonnay Chablis. The show also includes "Pro Choice-No Choice" fashions and a performance by the Tacky American Touristers, with Scarlot Harlot as "Mom." 10:30 pm, DNA Lounge, 375 11th St., SF. \$7. 626-1409 or 922-ARTS (the Art Slave Hotline).

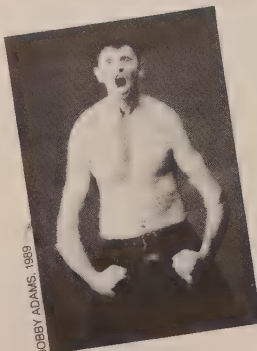
NEW ANIMATION TECHNOLOGY ASIFA-SF, the Association of Visual Communicators and SF State's Cinema Dept. invite the public to this panel discussion on "New Technology in Animation." Panelists include Sam Comstock of Atari, Carl Willat of Colossal Pictures, Erik Neumann of MacroMind, Carl Rosendahl of Pacific Date Images and others, each showing and discussing their latest work. 7:30 pm, McKenna Theatre, Creative Arts Building, SF State University, 1600 Holloway (at 19th Ave.), SF. Free. 338-2466.



DESIGNER DEE RUSSELL

Is anti-fashion still fashion? See Fri/22.

'HEAVY PETTING' Director Obie Benz's new "docu-comedy" is a collection of images illustrating how the post-war generation learned about sex — from newsreels to sex education films to rock music. It also includes testimonies on the images from celebrities like David Byrne, Sandra Bernhard and William Burroughs. It plays daily at 1:30, 3:30, 5:30, 7:30 and 9:30 pm, through Oct. 5, at Castro Theatre, Market and Castro, SF. \$5. 621-6120. It's also playing in the East Bay: daily at 5:45, 7:30 and 9:15 pm with Sat-Sun matinees at 2:15 and 4 pm, through Thurs/28, at the UC Theatre, 2036 Shattuck, Berk. \$5. 843-6267.



Is this man beautiful?
See Fri/22.

'BEAUTIES AND BEASTS AND JUST PORTRAITS' Force Nordstrom Gallery presents this two-fisted show: "Beauties and Beasts," a show of photographs by Bobby Adams and "Just Portraits," a show of paintings by David West. Adams' work is concerned with portrait photography and our society's notions of beauty. West is getting his first major exhibit in this town since moving here to open the Bobo Gallery last year. The show runs through Oct. 7. Force Nordstrom Gallery, 1125 Market, third floor, SF. 431-6070.

COLLECTOR'S SALE The San Francisco Performing Arts Library and Museum is holding a benefit sale this weekend, for the first time, of duplicate and unrelated material from its collections, including photographs, books, records, newspaper clippings, sheet music and posters. Admission to the preview tonight, 4-7 pm, is \$5. The sale continues Sat/23, 11 am-3 pm and Sun/24, noon-4 pm, and admission is free. Proceeds benefit the Collection Maintenance Fund. 399 Grove at Gough, SF. 255-4800.

BUDDY GUY Blues guitar legend Buddy Guy, called "the best guitar player alive" by Eric Clapton, performs two shows tonight with his band. 7 and 9 pm, Barbary Coast Room, student union, SF State University, 1650 Holloway (at 19th Ave.), SF. \$7-\$10. 338-2444.

RARE PINTER The Open Wing Theatre Company presents a collection of 11 rarely performed "sketches" by Harold Pinter. Plays Fri-Sat. at 8 pm, through

Oct. 7, at Collins Hall Theatre, 420 29th Ave., SF. \$5-\$7. 821-4202.

TEXAS-IN-EXILE JAMBOREE Life On The Water's First Annual Texas-in-Exile Jamboree brings Texas music, food, beer (that's Lone Star, boy), dancing and good times to San Francisco for three nights. Country/folk singer/songwriters Jimmie Dale Gilmore (with his band The Continental Drifters) and Butch Hancock (playing solo) are the performers. The dates are Thurs/21-Sat/23 at 8:30 pm, and admission is \$12 Thurs. and \$15 Fri-Sat. In addition, Sat/23 at 3 pm is the Joe Ed Lambert Invitational Chili Cook-Off, with celebrity judges and prizes, and admission is free. Life on the Water, Building B, Fort Mason Center, Buchanan at Marina, SF. 776-8999.

THE MILLS BROTHERS KPFA tonight airs the first part of a radio special on The Mills Brothers, focusing on the early years. 11:30 pm, KPFA, 94.1 FM.



REDWOOD MUSIC FESTIVAL The 1989 Redwood Music Festival is an all-day blowout, complete with music, food, sales and information booths and a children's stage. Featured performers include Holly Near, Luis Enrique Mejia Godoy and Mancotal,

Ferron, the Oakland Interfaith Gospel Choir, Ceedo, Altazor, Faith Nolan and Sinigual; special guests include Marga Gomez, John Trudell, Fran Peavey and others. 11 am-6 pm, Estuary Park, Embarcadero and Fallon, Oakl. \$12.50-\$18.50; children under 5 free with accompanying adult (no childcare). 762-BASS or 428-9191.

FOLK AT THE UTAH A great billing of three Bay Area country/folk bands: City Folk, described to me as "bare-bones acoustic folk," with great vocal harmonies; the Wannabe Texans, a more hillbilly type of country; and the great country/folk of the Sinful Doin's fivesome. Kick back and let loose, baby. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. \$4. 421-8308. (City Folk also plays at 11 pm each Wed. in Sept. at the Utah.)

'TELEVISION AND THE DECENTERED NARRATIVE' The SF Cinematheque presents a program of videotapes by four young Bay Area artists: *Grapelruit* (a nostalgic look at John and Yoko) by Cecilia Dougherty, *Agents of Faith* by Will Miller, *Version* by Jill Garelick and *Acting and Timing* by Rick Groel. 8 pm, Eye Gallery, 1151 Mission (between Seventh and Eighth St.), SF. \$4. 558-8129.

MADELINE EASTMAN & BRUCE FORMAN Vocalist Madeline Eastman, a Bay Area jazz scene mainstay, teams up tonight with jazz guitarist Bruce Forman for a duet concert. 8:15 pm, Nobe Valley Ministry, 1021 Sanchez, SF. \$8-\$9. 647-2272.

'RED ALERT' An evening of folk music, live and on film. Peter Menchini screens his latest film,



Russ Tolman.

echo CHAMBER

By Kurt Wolff

GUITAR ROCK fans take note, **Russ Tolman** is coming up from L.A. and playing a gig at the Albion on Wed/27. He's the former guitarist, singer and songwriter with True West, who left the band a few years back to pursue solo work. He's recorded two records since then, the first, *Totem Poles and Glory Holes*, making it onto Robert Palmer's ten-best list in the New York Times in 1987. It's a solid rocker of a disk that both True West and Dream Syndicate fans would probably want to own.

Though his second record, *Down in Earthquake Town*, was released on a British label last spring, it's only recently gotten its American release, on **Skyclad Records**. The small Middlesex, New Jersey-based label is home to overlooked greats like former Seed **Sky "Sunlight" Saxon**, the heavy 'n raunchy guitar blues/rock of **Go to Blazes** (who in the last year have become Philadelphia's favorite band — check 'em out) and a new True West compilation called *West Side Story*.

Much of *Earthquake Town* will sound relatively familiar to Tolman fans, but it also treads some new ground. He's added horns and female background singers on a couple tunes, jazzing them up with an Al Green kind of feel that's a bit poppier than his earlier work, but sounds real fresh. From all accounts his gig will be solo, though you never know with these rock stars. Former Catheads members Alan & Sam also perform.

The **BayCable Group** finally found a winner in its first Music Video Competition: the **Insex**. Its video and those of the other two finalists, **Dot 3** and **Wax Works**, were screened a couple weeks ago at the Oasis in SF, where a public judging finalized the contest. I was a judge in the semifinal round, which

continued next page



Seen one, seen 'em all.

echo CHAMBER

continued from previous page

entailed watching 35 entries one sunny afternoon — some very bad, some just plain predictable, but a handful that were interesting and, in some sense of the word, worthwhile. Many of the groups I'd never heard of, so I wanted to run down a few of the bands I liked that didn't make it into the finals, because they're out there somewhere and deserve some credit. **Tortured Artist Theme** had a crazy piece about failed suicide attempts called "Why"; Maiden America's entry was just some guy playing piano — the kind of thing you'd love to see on MTV because it'd be so "radical"; "10 Steps" was a catchy and simple tune by A Western Front; and, my personal favorite (most of the other judges kept yelling for them to stop the tape), **Mr. Hand's** entry entitled "Jerry's Kids," a slightly sick but playful parody. Also notable were the entries from the better-known Looters and Mr. T. Experience (it's amazing how many of these had scenes shot at Gilman Street).

On a more serious note, our office received a press release this week from Lu Read, a member of the local band The Moma's and the Dada's, about her recent relations with **The Del Rubio Triplets**, a campy singing trio of 66-year-old fraternal triplets Milly, Elena and Eddie Del Rubio. Read had been hired by the Triplets last spring to book their shows in Northern California, but she says she's now disassociating herself from the band because of some comments she and others heard the Triplets make over the last six months concerning the gay community. Most of these were around the weekend of the Gay and Lesbian Day Parade (June 23rd-25th), and include: "AIDS is God's way of punishing gays for their sins," and "I'm afraid I may catch AIDS from a microphone here." Read says the three sisters were also a little uneasy about appearing in the parade because they didn't want anyone to think they were lesbians, and because they were "pro-family" and "pro-life." Similar comments, says Read, were made in the presence of others involved in the parade, and she speculates that they come either out of the Triplets' Catholic background, or from just plain ignorance. The Triplets did, however, ride in the parade and play at a Tea Dance afterwards. It's unfortunate that a group with a such a cute and fun image would make remarks like this, even if from ignorance, about a community that probably includes a large number of their fans.

Red Alert, a musical-comedy starring SF's acoustic trio The Tritones. Filling out the evening is a concert with Phoenix Ironworks, Sonya Hunter and The Tritones themselves. 9 pm, New College Valencia Center, 777 Valencia, SF. \$3. 626-1694.

ERASE THE ARMS RACE A benefit concert for INFACT's GE Boycott to stop the production of nuclear weapons. GE, the fact sheet states, makes more critical components to nuclear weapons systems than any other corporation, and is a prime Star Wars designer (in other words, don't buy GE lightbulbs). INFACT is a grassroots organization that initiated the Nestle boycott. Performers tonight include Shark-bait, Pamela Z, Motion-O with East Bay Ray, David Brian and The Reflectors. 8:30 pm, Klub Komotion, 2779 16th St., SF. \$5. 824-8843.

OCEAN BEACH CLEANUP Today is the fifth annual Coastal Cleanup Day, part of California's Coastweek, and the SF chapter of the Oceanic Society is sponsoring a cleanup of Ocean Beach, beginning at 9:30 am. Bring sturdy shoes, warm clothes and gloves, and then enjoy a picnic at noon. Meet on the beach at the foot of Lincoln Way in SF. Call 441-5870 to sign up. (The East Bay Regional Park District and REI are also sponsoring a cleanup of the East Bay marshlands today, from the Santa Clara County line to Antioch, with T-shirts and a barbecue as your reward. Call 530-4875 to register.)

RUSSIAN RIVER RODEO An all-day Western-style event, with breakfast beginning at 9 am and a barbecue in the afternoon until 5 pm. The rodeo itself starts at 1 pm, and includes a number of PRCA-sanctioned events, a WPRA ladies' barrel race, Mariachi music and a parade. Arena on Neely Road, off River Road, Guerneville. \$4.50-\$8.50. 1-800-253-8800.

TEXAS-IN-EXILE JAMBOREE See Fri/22.

COLLECTOR'S SALE See Fri/22.



FILMS ON PALESTINIANS ■ ISRAEL The SF Cinematheque presents two documentaries on the conditions of Palestinians living in Israel. *House and Wadi*, by Israeli filmmaker Amos Gital. He is said to take the immediacy of experience beyond the cinema verite standard, beyond the pretense of neutrality. 8 pm, SF Art Institute, 800 Chestnut, SF. \$4. 558-8129.

ZAKIR HUSSAIN & FRIENDS Life on the Water begins its fall Sunday night series of world music tonight with tabla and percussion player Hussain leading a concert of Indian classical music. 8 pm, Life on the Water, Building B, Fort Mason Center, Buchanan at Marina, SF. Call for price. 776-8999.

PLOWSHARES FOLK SERIES The SF Folk Music Center continues its fall music series Plowshares tonight with Cats & Jammers, an acoustic Bay Area music trio. 7:30 pm, Plowshares Coffee House, Firehouse, Fort Mason Center, Buchanan and Marina, SF. \$4-\$8. 441-8910.

FOLSOM STREET FAIR "Hot Six in the Big City" is the title of this year's Folsom Street Fair, and this year's beneficiary is SCAN — The South of Market Community Association. The Seventh Street stage is hosted by DJ Page Hodel, and features Viola Wills, the Zacharies and The Saddle Tramps. Gary Walker hosts the 11th Street stage, and the entertainment includes Pride & Joy, City Swing, Diebold and Co., Lauren Carter, Citizen Jane, The Hula Sisters (formerly The Home-wreckers), The Campfire Girls, Tom Ammiano, Danny Williams and Marga Gomez. Be careful, last year there were 200,000 attendees. 11 am-6 pm, Folsom between Seventh and 11th Sts., SF.



"Break in the Field,
Rio Grande Valley, Texas"
by Ken Light.
See Thurs/28.

ELIZABETH TERWILLIGER'S BIRTHDAY Mr. Turkey Vulture, Mrs. Raccoon, Mr. Red-Tailed Hawk, Mrs. Pelican and other creatures are on hand today to honor the 80th birthday of naturalist Elizabeth Terwilliger. It's a picnic day in nature for kids and their families. 11 am-3 pm, McInnis Park at the end of Smith Ranch Rd., east off Hwy. 101 from Lucas Valley Rd., Marin County. 927-1670.

HISTORICAL CAMERA EXHIBIT A new exhibit of more than 200 cameras and related paraphernalia from a number of private collections, including items like Edison's Projecting Kinetoscope, the original Kodak camera, the 1864 Dubroni camera and a variety of early detective cameras. Hours are Mon-Fri., 10 am-9 pm; Sat., 10 am-6 pm; and Sun., 11 am-6 pm. The show runs through Nov. 11th. Stonestown Galleria, 19th Ave. and Winston, SF. 989-0222.

COLLECTOR'S SALE See Fri/22.



'CULTURE, DEMOCRACY AND REVOLUTION' A talk and performance by Luis Enrique Mejia Godoy, Nicaragua's leading songwriter, with special guest Lawrence Ferlinghetti reading poetry from his recent visit to that country. 5 pm, Le Conte Hall, room 1, UC Berkeley, near Telegraph and Bancroft, Berk. Free.

A CHAT WITH BILL GRAHAM'S PEOPLE Bay Area Women in Music presents a discussion with seven staffers from Bill Graham Presents on music concert promotion. It's moderated by Tim McQuaid, who organized the recent "In Concert Against AIDS" series of benefits, and is president of Fan Asylum, a company handling fan magazines and merchandising. 6:30 pm, Hyatt on Union Square, near Geary and Powell, SF. \$5. 538-0799.

'ILSA' TRIPLE FEATURE A top-notch triple feature for those with questionable cinematic taste: *Ilse* — *The Wolf of the S.S.*, *Ilse* — *Harlem Keeper of the Oil Sheiks*, and *Ilse* — *The Wicked Warden*. As the poster states, "Her uniform may change, but her blood lust remains the same!" The trio plays together at 12:40, 5:20 and 10 pm, Strand Theater, 1127 Market, SF. \$3.75. 621-2227. (Also Tues/26.)

ART AND CENSORSHIP American photographer Andres Serrano, whose work is not liked by Jesse Helms, gives a slide-talk tonight on the issue of censorship within the context of his work. 8 pm, Cowell Theater, Pier 2, Fort Mason Center, Buchanan at Marina, SF. \$4-\$6. 441-0445.



BAY AREA JAZZ COMPOSERS ORCHESTRA This 18-piece ensemble is the first all-professional jazz ensemble in the Bay Area, and is designed to showcase works by local composers. The group performs tonight as part of the ongoing Jazz in Flight concert series. 8 pm, Kimball's, 300 Grove, SF. \$8. 861-5555.

JOHN ABERCROMBIE TRIO A trio of ECM recording artists, including guitarist Abercrombie, drummer Peter Erskine and bassist Marc Johnson. 8 pm, Great American Music Hall, 859 O'Farrell, SF. \$12. 885-0750.

RUTH BERNHARD FILM A benefit premiere of a new film *Iluminations: Ruth Bernhard, Photographer*, by Robert Burrill. Bernhard, who's now 85, appears in person, and proceeds benefit the filmmakers to help with production costs. 7:30 pm, Kabuki Theatre, Fillmore and Post, SF. \$4-\$5. 552-6350. (The film also screens Oct. 2nd at the UC Theatre in Berkeley.)

DINOSAUR JR. The ear-splitting rock'n'roll band Dinosaur Jr. returns to our town for another sonic assault. These guys apparently spend a lot of time in front of the TV when at home, so

Dinosaur Jr. likes its rock.



when they get out, they really let loose. Bang bang. The Denver-based Sub Pop band The Fluid opens. 10 pm, Kennel Club, 628 Divisadero, SF. \$10-\$11. 931-1914.

'ILSA' TRIPLE FEATURE See Mon/25.



SOUND MIXING Film Arts Foundation's "Professionals in Film" series presents an informal talk by Academy Award-winning sound mixer Mark Berger, whose credits include *Amadeus*, *Apocalypse Now* and *Blue Velvet*. 7 pm, Film Arts Foundation, 346 Ninth St., second floor, SF. \$15-\$20. 552-6350.

'POLICING THE BEDROOM' This is a touring program of six British short works from the last two years, each exploring how the English deal (or don't deal, as the case usually is) with homosexuality and desire in their country. Filmmaker and lecturer Richard Kwietniowski introduces the program. The tour was prompted by "Section 28," the British legislation prohibiting the "promotion" of homosexuality in schools and by local councils. 7 and 9:30 pm, Roxie Cinema, 3117 16th St., SF. \$5. 863-1087. (Also Thurs/28 at 9 pm at the Pacific Film Archive, 2625 Durant, Berk. \$4.25. 642-1412.)

MULTIMEDIA VIDEOS AND BRITISH GAY FILMS Two very different programs tonight at the Pacific Film Archive. At 7:30 pm is a three-video look at the electronic multimedia work of New York artist Ping Chong. Two of the works are collaborations with Meredith Monk. At 9 pm is "Policing the Bedroom" (See Wed/27). 2625 Durant, Berk. \$4.25-\$5.25. 642-1412.

'THE LONG STRING INSTRUMENT' Sculptor, composer and performer Ellen Fullman, with her assistant Daniele Massie, play their "long string instrument" tonight, an installation of resonating boxes and wires that's built directly onto the walls of the performance space. It's played by stroking the strings with resin-coated fingers. Fullman was born in Memphis in 1957, and is said to have launched her musical career when Elvis Presley kissed her hand. What an inspiration, and look where it's taken her. 8 pm, New Langton Arts, 1246 Folsom, SF. \$4-\$6. 626-5416.

DOC WATSON The legendary Doc Watson performs tonight, with local singer/songwriters Eric and Suzy Thompson opening. 8 and 10:30 pm, Great American Music Hall, 859 O'Farrell, SF. \$12.50. 885-0750.

NICHOLAS NIXON Photographer Nixon, whose "Pictures of People" are currently on view at the SF Museum of Modern Art, gives a talk tonight on his work. Also speaking is New York Museum of Modern Art photography curator Peter Galassi, who curated the touring exhibit. 7:30 pm, Green Room, Veterans Building, Van Ness at McAllister, SF. \$4-\$6. 431-5400.

WILDFLOWER SLIDESHOW The SF International Hostel hosts a slide show and presentation on the wildflowers and plants of Mt. Davidson and the Presidio. 7:30 pm, SF International Hostel, Upper Fort Mason, Bay and Franklin, SF. Free, but space limited. 863-1444.

BRUCE CONNER TRIBUTE The SF Cinematheque and the Roxie present this tribute to American underground filmmaker Conner. A major filmmaker whose work spans 30 years, he was one of the first to begin mining popular and industrial films as sources for his personal social critiques and creative works. A Kansas native, he's lived in the Bay Area for the past 30 years, and even ran for sheriff of SF in 1967. The programs include *Report, Ten Second Film, Mongoloid, America is Waiting, A Movie, Take the 5:10 to Dreamland, Valse Triste, Marilyn Times Five and Crossroads*. 7 and 9 pm, Roxie Cinema, 3117 16th St., SF. \$4-\$5. 863-1087.

KEN LIGHT AND PEDRO MEYER The Vision Gallery today opens a black-and-white photography exhibit featuring works from Light's series on migrant farm works, "With These Hands: 1979-1984," and leading Mexican photographer Meyer. Gallery hours are Mon-Sat., 9 am-6 pm, and the show runs through Nov. 11th. Reception tonight, 6-9 pm, Vision Gallery, 1155 Mission, SF. 621-2107.



ROVA AND ALVIN CURRAN ROVA Saxophone Quartet continues its PreEchos series of collaborative concerts with a new ROVA work and live electronics by composer/performer Alvin Curran, entitled "Electric Rags II." Fri/29-Sat/30 at 8:30 pm, Life on the Water, Building B, Fort Mason Center, Buchanan at Marina, SF. \$12. 776-8999.

— Kurt Wolff

Art

A complete listing of local gallery and museum openings

■ Advertising Exhibit A Graduation Show featuring works by Academy of Art students. Through Sept. 29. Mon.-Fri., 9 am-5 pm; Sat., 10 am-3 pm. Academy of Art Galleries, 688 Sutter, SF.

■ Miran Ahn & Camille Holvoet Paintings and drawings. Through Oct. 13. Mon.-Fri., 10 am-4 pm. Creative Growth Art Center, 355 24th St., Oakland 94612.

■ 'American Paintings' An exhibit entitled, "American Paintings from the Manogian Collection." September 23-Nov. 26. Wed.-Sun., 10 am-5 pm. De Young Museum, near Eighth Ave. and Kennedy, Golden Gate Park, SF. 750-3600.

■ ArtSpace Annex Exhibitions "Vena Cava: An Installation by Irene Piloan" and "Thesis/Antithesis: A Mixed Media Installation by Enrique Chagoya." Sept. 26-Nov. 11. Tues.-Sat., 11 am-5 pm. ArtSpace Annex, 1329 Folsom, SF. 626-9100.

■ Jane Bauman New paintings by this California artist. Sept. 21-Oct. 21. Fri.-Sat., 11 am-6 pm or by appointment. Terrain Gallery, 1539 "A" Folsom, SF. 562-0286.

■ Karl Baumann An exhibit of oil paintings and watercolors from the Karl Baumann estate. Sept. 22-Oct. 28. Mon.-Fri., 9:30 am-5:15 pm; Sat., 11 am-5 pm. Maxwell Galleries, 551 Sutter, SF. 421-5193.

■ Bay Area Jewish Families "Community and Diversity: Bay Area Jewish Families," a photographic and oral history exhibit created by Irene Narelli and Erik Weber. Sept. 24-Nov. 30. Sun., Mon. and Wed., 10 am-4 pm; Tues. and Thurs., noon-8 pm. Jewish Community Library, 639 14th Ave., SF. 751-6983.

■ 'Beauties and Beasts and Just Portraits' Photographs by Bobby Adams and paintings by David West. Sept. 20-Oct. 7. Call for hours. Force Nordstrom Gallery, 1125 Market, third floor, SF. 431-6070.

■ John Brandi & Larry Williamson Brandi's paintings and Williamson's kinetic sculptures, plus a group show of works on paper. Through Oct. 29. Fri.-Sun., noon-5 pm and by appointment. Claudia Chapline Gallery, 3445 Shoreline Hwy., Stinson Beach. 868-2308.

■ California Colorists An exhibit of paintings by the "Society of Six." Sept. 16-Dec. 31. Wed.-Sun., 10 am-5 pm. De Young Museum, near Eighth Ave. and Kennedy, Golden Gate Park, SF. 750-3600.

■ Joane Cardinal-Schubert "This is my history/Preservation of a species," an exhibit of large-scale drawings and installations. Sept. 28-Nov. 4. Wed.-Sat., 1-5 pm. Meridian Gallery, 545 Sutter, SF. 398-7229.

■ Chantal Charron "Sand and Space," an exhibit of new paintings. Through Oct. 2. Tues.-Sat., 3-7 pm, other times by appointment. Fobbo Gallery, 3747 23rd St., SF. 695-0640.

■ Designer Showcase The Design Industries Foundation for AIDS sponsors a 22-room showhouse as a benefit for Project Open Hand. Sept. 22-Oct. 15. Mon.-Fri., 10 am-3:30 pm; Sat.-Sun., noon-5 pm; Tues.-Thurs., additional hours: 5:30-8 pm. 898 Francisco at Hyde, SF. 451-4000.

■ Stephen Duren "Inside Out: Traditional and Personal Landscapes," an exhibit of paintings. Through Oct. 27. Mon.-Fri., 10 am-5 pm. Harleen & Allen Fine Art, 427 Bryant, SF. 777-0920.

■ 'The Fine Art of Menus' A showcase of menus from Bay Area restaurants, printed by Bay Area printers. Through Jan. 10, 1990. Mon.-Fri., 9 am-5 pm. Print Center, fifth floor, 665 Third St., SF. 495-8242.

■ Ellen Fishburn "Giving Spirit Form," an exhibit of shamanic art, including shields and sculptures. Sept. 24-Oct. 24. Daily, 10 am-5 pm. Fine Arts Gallery, 5269 Broadway, Oakland 94608.

■ Rupert Garcia An exhibit of oil paintings and works on paper. Through Oct. 21. Mon.-Sat., 10 am-6 pm. Iannetti Lanzone, 310 Grant, SF. 956-6646.

■ James Gold A new series of figurative paintings. Through Oct. 20. Mon.-Fri., 9 am-5 pm. San Francisco Mart, 1355 Market, SF. 552-2311.

■ James Grolean "Chase of the Wild Boar," an exhibit of pencil drawings. Through Oct. 1. Wed.-Sun., noon-8 pm. Artlink, 4147 19th St., SF. 621-5131.

■ Lisa Hein "A Circuit of Style," an installation by Hein with the art world as its subject. Sept. 26-Nov. 18. Tues.-Sat., 11 am-5 pm. ArtSpace, 1286 Folsom, SF. 626-9100.

■ Stefan Kurten An exhibit of recent paintings. Through Nov. 5. Wed.-Sun., 11 am-5 pm. Matrix Gallery, University Art Museum, 2625 Durant, Berk. 642-1438.

■ Ken Light Black-and-white photography including Light's series, "With These Hands: 1979-1984." Sept. 28-Nov. 11. Mon.-Sat., 9 am-6 pm. Vision Gallery, 1155 Mission, SF. 621-2107.

■ Pedro Meyer Black-and-white photographs by a Mexican photographer. Sept. 28-Nov. 11. Mon.-Sat., 9 am-6 pm. Vision Gallery, 1155 Mission, SF. 621-2107.

■ 'Mono Prints' An exhibit of prints by seven artists including Martyn Brewster and Chad Buck. Through Oct. 21. Mon.-Sat., 10 am-6 pm. Iannetti Lanzone Gallery, Inc., 310 Grant, SF. 956-6646.

■ Museum of Jurassic Technology David Wilson's 20-exhibit museum combines

contemporary concerns with electronic technology. Sept. 26-Oct. 28. Tues.-Sat., 11 am-5 pm. New Lexington Arts, 1246 Folsom, SF. 626-5416.

■ 'The Nature of Symbolism' Recent works including sculpture, paintings and cast paper works by Center for the Visual Arts members. Through Oct. 27. Tues.-Fri., 11:30 am-5 pm. Center for the Visual Arts, 1333 Broadway, Suite 100, Oakland 94612.

■ Photography Exhibit A Graduation Show featuring works by Academy of Art students. Through Sept. 29. Mon.-Fri., 9 am-5 pm; Sat., 10 am-3 pm. Academy of Art Galleries, 688 Sutter, SF.

■ 'Tradition and Innovation' "Tradition and Innovation 1500-1989: Recent Acquisitions of the Achenbach Foundation for Graphic Arts," an exhibit of graphic art. Sept. 16-Dec. 31. Wed.-Sun., 10 am-5 pm. California Palace of the Legion of Honor, Lincoln Park, near 34th Ave. and Clement, SF. 750-3614.

■ Leslie Wasserberger An exhibit of monographs. Sept. 23-Oct. 21. Tues.-Fri., 10:30 am-5:30 pm; Sat., 10 am-6 pm. Graphix, 35 Throckmorton, Mill Valley. 383-7561.

■ 'What's Wrong With This Picture?' Bay Area artists respond to the recent NEA funding controversy. Through Oct. 28. Tues.-Sat., 11 am-5 pm; Thurs., 11 am-8 pm. SF Arts Commission Gallery, 155 Grove St. 558-4445.

Cabaret

A complete guide to cabaret performers appearing at local clubs and theaters.

■ An Evening at La Cage No expense has been spared for this comedy and music show, replete with lavish production numbers and some of the world's most famous celebrities. Shows are Tues.-Sun. at 8 pm with additional shows Fri.-Sat. at 10:30 pm. Open-ended. On Broadway, 435 Broadway, SF. 391-9999.

■ Beach Blanket Babylon Beach Blanket Babylon, the very long-running musical cabaret, continues with extravagant hats and silly songs parodying San Francisco and culture around the world. Shows are Fri.-Sat. at 8 and 10:30 pm; Sun. at 3 and 7:30 pm; Wed.-Thurs. at 8 pm. Open-ended. Club Fugazi, 678 Green, SF. 421-4222.

■ DNA Cocktail Cabaret Thurs/28: Johnny Lonely's Unhappy Hour, an evening of "torch songs and torment" with Johnny and his band, Sir Raoul and the Lonely Knights. Shows at 10 pm. DNA Lounge, 375 11th St., SF. 626-2532.

■ The Dolph Remp Restaurant Cabaret The Dolph Remp's cabaret presents variety pianist Vince Massaro, blues, pops and standards singer Miss Kitty and pianist Judy Hall. Massaro performs Tues. and Thurs.-Sat., 5 pm-midnight; Miss Kitty performs with Massaro on Fri. and Sat.; Judy Hall plays Wed., 5 pm-midnight. Open-ended. Dolph Remp, Pier 42, SF. 777-5771.

■ The Galleon Regular weekly entertainment includes Mark "Trixie" Luko on Mon. and Tues., sing-along piano with Dennis Crow from Wed. to Sat. and Andy Pesce on Sun. Shows at 9 pm. Luko also sings at a "Silly Saturday" brunch each Sat., 10 am-3 pm. 718 14th St. at Church, SF. 431-0253.

■ Golden Gate Ballroom Fri/22-Sat/23: Timmie Hesia & the Converse All-Stars, with The Genuine Diamelles. Show at 9 pm. Marriott Inn, Columbus and Bay, SF. 775-7555.

■ JJ's Piano Bar Fri/22: Al St. Claire at 6:30 pm and Frank Banks at 9 pm. Sat/23: Roger Couger at 9 pm. Sun/24: Bob Parke at 10 pm. Mon/25: Al St. Claire at 9 pm. Tues/26: Bob Parke at 10 pm. Wed/27: Oscar Preston at 7 pm and Roger Couger at 9 pm. Thurs/28: Oscar Preston at 7 pm and Frank Banks at 9 pm. 2225 Fillmore, SF. 563-2219.

■ Musical Theatre Lovers United Sat/23: Guys and Dolls and a Frank Loesser Tribute. Come in costume if you wish. Show at 8 pm. Carr Auditorium, 22nd St. and San Bruno, SF. 552-5045.

■ Party of One This musical revue pokes fun at the ups and downs of being single. Plays Fri. at 8 pm and Sat. at 7 and 9 pm. Open-ended. Zephyr Theatre, 25 Van Ness, SF. 861-6895.

■ Plush Room Cabaret Vocalist Westia Whitfield performs pop- and jazz-influenced standards with pianist Mike Greensill. Shows are every Fri. and Sat. at 8:30 pm. Plush Room, York Hotel, 940 Sutter, SF. 885-8800.

■ Showbus A cabaret revue and entertainment extravaganza aboard a city bus, with tours daily and nightly through North Beach, SOMA and the garment district. Also a new "Showbus on Location." Times vary. Call for information and reservations. 775-SHOW.

Comedy

A complete guide to comedy performers appearing at local clubs and theaters.

■ Artemis Cafe Fri/22: Improv comedy with Over Our Heads. Show at 8 pm. 1199 Valencia, SF. 444-4150.

■ Cobb's Comedy Club Fri/22-Sun/24: Larry Miller with Frank Prinzi. Mon/25: Matt Weinhold, Leland Brown, Ray Hanna, Jim

Burns and others. Tues/26-Thurs/28: George Wallace with Larry "Bubbles" Brown and Jack Rikess. Shows are Mon. at 8 pm and Tues.-Sun. at 9 pm, with additional shows Fri. at 11 pm and Sat. at 7 and 11 pm. The Cannery, 2801 Leavenworth, SF. 928-4320.

■ The Coffee Mill Wed/27: A comedy showcase with emcee Ed Ginsberg. Show at 8 pm. 3363 Grand, Oakland 94612.

■ El Rio Wed/27: Danny Williams plus Sandy Van, Kevin Tapioca and Dianalee. Show at 9 pm. 3158 Mission, SF. 282-3325.

■ 509 Cultural Center Tues/26: Open mike for comedy, music, performance and readings. Signups at 6:45 pm, show at 7 pm. 509 Ellis, SF. 346-1308.

■ Fourth Street Tavern Sun/24: A comedy showcase. Show at 9:30 pm. 711 Fourth St., SF. 454-4044.

■ Historical Old Molloy's Sat/23: Ray Hanna, Steve Carey and Eddie Mathews. 1655 Old Mission, Colma. 755-1580.

■ Holy City Zoo Fri/22-Sat/23: The Illustrated Men, Sean Connell and Micky Joseph. Sun/24: The Lank & Earl Freak Show. Mon/25: King Collins hosts an open mike. Tues/26: Dave Cohen hosts an open mike. Wed/27: Ed Levine hosts a comedy showcase. Thurs/28: The Illustrated Men. Shows at 9 pm with additional shows Fri.-Sat. at 11 pm. 408 Clement, SF. 386-4242.

■ Improv Fri/22-Sun/24: Rick Rockwell and Michael Pace with emcee Bo Smithson. Mon/25: National Theatre of the Deaf presents a "Best of San Francisco Comedy Showcase." Tues/26-Thurs/28: J.J. Wall and Deb & Mike with emcee Mo Betterman. Shows are Mon. at 8 pm and Tues.-Sun. at 9 pm, with additional shows Fri.-Sat. at 11 pm. 401 Mason, SF. 441-7787.

■ Marina Music Hall Theatre Sat/23: "Flash Family" presents improvised theater from audience suggestions. Show at 8:30 pm. Fort Mason Center, Building D,

Marina and Buchanan, SF. 885-5678.

■ New George's Tues/26: Bobby Slayton with John Means. Show at 9:30 pm. 842 Fourth St., San Rafael. 457-1515.

■ Paul's Saloon Thurs/28: "The Phony Talk Show," an improv show featuring members from local theater/comedy groups. Show at 9 pm. 3251 Scott, SF. 922-2456.

■ The Punchline Fri/22-Sat/23: Kip Addotta, Greg Proops and Jim Harris. Sun/24: Mon/25: a comedy showcase. Tues/26: Thurs/28: Diane Ford, Johnny Steele and Ed Crasnick. Shows are at 9 pm, with additional shows Fri. at 11 pm and Sat. at 7 and 11:30 pm. 444 Battery, SF. 397-7573.

■ San Francisco Jewish Community Center Thurs/28: Terry Sand and the Gefilte Fishheads. Show at 11 pm. 3200 California, SF. 346-6040.

■ Simple Pleasures Cafe Sat/23: "Metropolis," an improv comedy night. Tues/26: open mike. Shows at 8 pm. 3434 Balboa, SF. 387-4022.

Dance

A complete listing of dance performers at local studios and performance spaces.

■ Ballet Minddance Ballet Minddance performs the world premiere of Dean Lumbas' "Cinderella." Fri/22-Sat/23 at 8 pm, Little Theatre, San Francisco State University, 1600 Holloway, SF. 338-2467.

■ Bay Area Choreographer's Collective The Collective presents its debut performance. Fri/22-Sat/23 at 8 pm, Phyllis Thelen Studio Theater, Marin Ballet Center for Dance, 100 Elm, San Rafael. 523-0477.

continued next page

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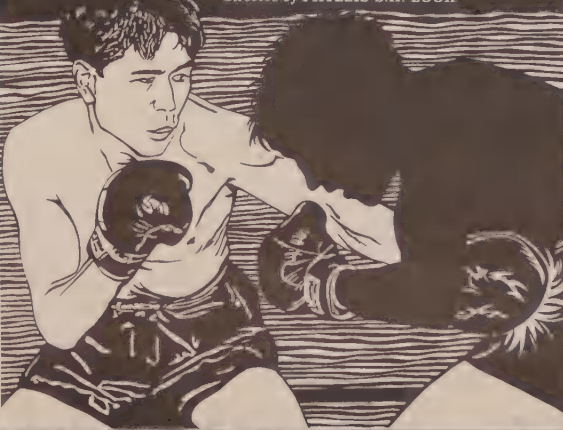
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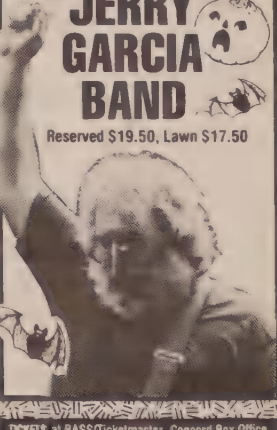
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THIS BUD'S FOR YOU.

continued from previous page

■ **Merce Cunningham Dance Company** The company performs a new piece commissioned by Cal Performances, plus repertory pieces each night, including *Fabrications* and *Cargo Xon* Fri/22; *Inventions and Pictures* on Sat/23; and *Five Stone Wind* on Sun/24. Fri/22-Sat/23 at 8 pm and Sun/24 at 2 pm, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 642-9988.

■ **The High Risk Group** The High Risk Group this weekend presents *A Fine Catch*, parts one and two. Fri/22 includes a multimedia performance of film, music, storytelling and a short play by Moon of the Loon Enterprises. Sat/23 includes more music, a text performance and *Hold On to Let*

Go, a new play by Andrew Weisberg. Fri/22-Sat/23 at 8:30 pm, 1800 Square Feet, 719 Clementina between Eighth and Ninth Sts. and Howard and Folsom, SF. 255-8510.

■ **Lazarus Dance** Lazarus/Dance performs in the series "New and Nearly New Dances." Sun/24 at 8 pm, Footwork, 3221 Second St., SF. 383-6651.

■ **Loretta Livingston & Dancers** This Los Angeles-based company makes its San Francisco debut with a program including the solo piece *Don't Fall Pomegranate* and the quartet *Before the Burning*. Other pieces are Livingston's *Paper/Scissors/Rock* and *Apogee to Perigee*. Tues/26-Thurs/28 at 8 pm, New Performance Gallery, 3153 17th St., SF. 863-9834.

■ **Los Flamencos de la Bodega** This troupe performs traditional music and dance from Spain. Every Fri.-Sat. at 8:30 and 10 pm, El Norteno, 3161 24th St., SF. 647-2207.

■ **Low Tech Sunday Series** Performances of new and in-progress works by local artists with an open discussion afterward. Wendy Blakeley hosts this week's performance with Colleen Madden, Kloons on Ice, Misha Wyat, Donna Presson & Linda Edwards, Ellen Deering and Catherine Duncan and Robert Funk. Sun/24 at 7:30 pm, Eighth Street Studio, 2547 Eighth St., Berk. 653-2699.

■ **Ma Fish CO** Margaret Fischer's multimedia production *True and False Occult* features performances by Toyoy Tomita and a musical score by Robert Hughes. Fri/22-Sat/23 at 8:30 pm, The Lab, 1805 Divisadero, SF. 346-4063. (Continues through Sept. 30.)

■ **Trunk Co. Dance Theatre** Mary Trunk and Paul Gunn present *Through a Glass Eye*, a production of live movement performances with videos and film that's co-sponsored by Bread & Butter and Footwork. Fri/22-Sat/23 at 8:30 pm, Footwork, 3221 22nd St., SF. 536-8242.

CRITIC'S CHOICE/Dance

Ballet Minddance

Ballet Minddance is a small, three-year-old ballet company of 11 dancers that likes to take on a traditional repertoire and infuse it with a new, radically different spirit. Under the direction of Dean Loubmas, they transposed Prokofiev's *Cinderella* into the 1950s, where Cinderella becomes a doughnut girl, the prince a shy bookkeeper and the evil stepmother an autocratic office manager. You get the drift. They just might bring it off — in other words they have demonstrated an implicit sense of humor that might hold up this ambitious undertaking.

— Rita Felciano

■ *Cinderella*, by Ballet Minddance, Thurs/21-Sat/23 at 8 pm, SF State's Little Theater, SF. 338-2467.



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Movies

First Runs

A selective listing of first-run movies and complete listings of repertory-house films in the central Bay Area. Since programs are subject to last-minute revisions, call theaters to verify times and titles. Capsule reviews by Zena Jones, unless otherwise noted.

■ **The Abyss** If you enjoy being pulverized by almost nonstop action as underwater oil-drilling facility foreman Ed Harris and almost ex-wife/engineer Mary Elizabeth Mastrantonio try to rescue a damaged nuclear submarine 2,000 feet down a four-mile abyss, you'll be prepared for the emotional equivalent of five rounds with Mike Tyson but not much story line. **San Francisco:** *Stonestown* (19th Ave. and Winston. 221-8182); daily at noon, 3, 6:50 and 9:45. **Galaxy** (1285 Sutter at Van Ness. 474-8700); call for times. **East Bay:** *Grand Lake* (3200 Grand, Oakl. 452-3558); daily at 7 and 9:45 with matinees Sat.-Sun. at 1:30 and 4:15. **UA** (2274 Shattuck, Berk. 843-1487); daily at 1, 4, 7 and 10.

■ **The Adventures of Milo and Otis** This story of a "curious cat and a pug-nosed pup" is as good as live-action animal movies get, not too cutesy even with Dudley Moore doing the narration. Made for children, it will delight animal lovers of all ages. (Steve Warren) **San Francisco:** *Kabuki 8* (Post at Fillmore. 931-9800); call for times. **Cannery** (2801 Leavenworth at Beach. 441-5560); Sat.-Sun. matinees; call for times. **Balboa** (38th Ave.

and Balboa. 221-8184); Sat.-Sun. at 10:30 am and noon. **East Bay:** *Emery Bay* (6330 Christie, Emeryville. 420-0107); call for times. **Rockridge Showcase West** (293 Whittmore, near 45th St. and Broadway, Oakl. 658-2285); daily at 5:15 with matinees Sat.-Sun. at 1:15 and 3:15.

■ **Batman** Jack Nicholson's Joker's really wild in a way that much more than makes up for Batman Michael Keaton and journalist Kim Basinger's short-shrifted dialogue, in a movie whose stunning sets, sonorous score and clever comic-book quality are tops. **San Francisco:** *Coronet* (3575 Geary at Arguello. 752-4400); call for times. **Stonestown** (19th Ave. and Winston. 221-8182); daily at 12:30, 3:15, 7:15 and 10. **East Bay:** *Grand Lake* (3200 Grand, Oakl. 452-3558); daily at



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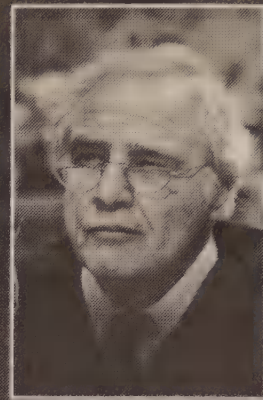
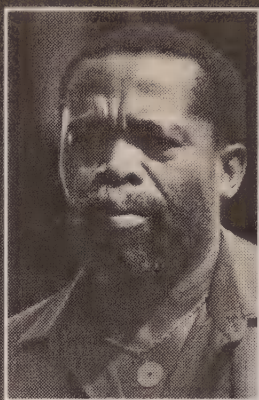
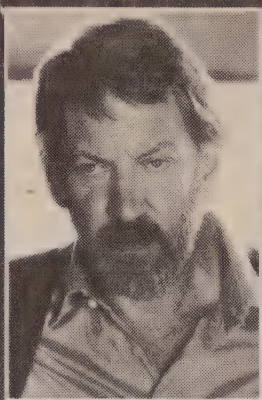


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nut near Scott. 922-1318; daily at 5:05, 7:15 and 9:25 with matinees Sat.-Sun. at 12:45 and 2:55. **East Bay: Oaks** (1875 Solano, Berk. 526-1836); daily at 7:15 and 9:15 with matinees Sat.-Sun. at 1:15, 3:15 and 5:15.

■ **Dead Poets Society** English teacher Robin Williams is less star than witty, dynamic catalyst, as he exhorts his students to love literature and changes their lives in the process, in this superbly scripted, A-1 ensemble effort that will affect audiences in many ways. **San Francisco: Royal** (1529 Polk at California, 474-0353); daily at 2:45, 7:40 and 10:30. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370); daily at 1:30, 4:15, 7:20 and 9:50. **Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285); Mon.-Fri. at 5, 7:30 and 9:50 and Sat.-Sun. at 1:30, 4, 6:30 and 9:05. **Century** (8201 Oakport, Oakl. 562-9990); daily at 7 and 9:35.

■ **Distant Voices, Still Lives** One-of-a-kind look at a working-class Liverpool family during the '40s and '50s in which a man dies and we learn why his family hated him, as the film ranges back and forth with no apparent rhyme or reason, yet the result's remarkable. **San Francisco: Lumiere** (1572 California at

Polk. 885-3200); call for times. **East Bay: ACT** (2128 Center at Shattuck, Berk. 548-7200); daily at 7:10 and 9 with matinees Sat.-Sun. at 1:50, 3:40 and 5:20.

■ **Do the Right Thing** Spike Lee's best-yet, starts slowly-then-explodes movie in which Danny Aiello's outstanding as a white pizzeria owner whose life's changed forever one hot day, and whose ending will leave you still pondering long after it's over. **San Francisco: Kabuki** 8 (Post at Fillmore, 931-9800); call for times. **Century** (2801 Leavenworth at Beach, 441-5560); call for times. **East Bay: Fine Arts** (2451 Shattuck at Haste, Berk. 848-2038); call for times. **Piedmont** (4188 Piedmont at 41st St., Oakl. 654-2727); daily at 7:30 and 9:40 with matinees Sat.-Sun. at 1, 3, 10 and 5:20. **Century** (8201 Oakport, Oakl. 562-9990); call for times.

■ **A Dry White Season** Brando, in a brief role, steals Euzhan Palcy's Soweto story, which focuses on the radicalization of yet another white man (Donald Sutherland) in South Africa. There are far more good moments than subtle ones, but the film is spotty overall. (Steve Warren) **San Francisco: Cinema 21** (2141 Chestnut at Steiner, 921-6720); daily at 12:30, 2:50, 5:10, 7:40 and 10:05.

■ **Eat a Bowl of Tea** Victor Wong's been in New York's Chinatown since 1929 and now, in 1949, he sends son Russell Wong to China to find a bride, only to almost ruin everything by constantly pressuring the couple to have a child. The movie certainly has its moments, but not enough to make this Wayne Wang movie genuinely comedic. **San Francisco: Gateway** (Jackson at Battery, 421-3353); daily at 7:30 and 9:45 with matinees Sat.-Sun. at 1, 3, 10 and 5:15. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370); call for times.

■ **Field of Dreams** Near-perfect feel-good movie in which Iowa farmer Kevin Costner builds a baseball diamond in his cornfield, staunchly supported by wondrous wife Amy Madigan, for the ghosts of players past, and has a field day with dreams-come-true fantasy. **San Francisco: Vogue** (Sacramento and Presidio, 221-8183); daily at 1, 3, 15, 5:30, 7:45 and 10. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370); call for times.

■ **Honey, I Shrunk the Kids** Clever mix of comedy and special effects in which nutty scientist Rick Moranis' non-operative shrinking machine unexpectedly reduces his two kids and his neighbor's duo to inch high, that should entertain the entire family if not overwhelm them. **San Francisco: Regency III** (420 Mason at Geary, 397-8414); call for times. **East Bay: Rockridge Showcase West** (293 Whitmore, near 45th St. and Broadway, Oakl. 658-2285); daily at 5:10, 7:10 and 9:10 with matinees Sat.-Sun. at 1:10 and 3:10. **Century** (8201 Oakport, Oakl. 562-9990); daily at 12:30, 2:35 and 4:45. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370); daily at 1:40, 5:45 and 10.

■ **Indiana Jones and the Last Crusade** This time Harrison Ford's looking for the Holy Grail, but despite the everything-but-the-kitchen-sink approach, the film doesn't really come to life till the second half, and even then is sometimes repetitive, and even manages to diminish Sean Connery. **San Francisco: Alhambra** (Polk and Green, 979-8899); daily at 2:40 and 7:15. **Empire** (85 West Portal at Vicente, 661-2539); daily at 7 and 9:35 with matinees Sat.-Sun. at 1:40 and 4:15. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370); daily at 3:30 and 8.

■ **Kickboxer** **San Francisco: Alexandria** (5400 Geary at 18th Ave., 752-5100); call for times. **East Bay: Rockridge Showcase West** (293 Whitmore, near 45th St. and Broadway, Oakl. 658-2285); daily at 7:15 and 9:15. **Century** (8201 Oakport, Oakl. 562-9990); daily at 1:15, 3:25, 5:30, 7:40 and 9:55. **Oaks** (1875 Solano, Berk. 526-1836); daily at 7:30 and 9:30

with matinees Sat.-Sun. at 1:30, 3:30 and 5:30.

■ **Mamapantsula** A petty thief (Thomas Mogotlane) becomes sensitized to his people's struggle in a South African prison in Oliver Schmitz' surreptitiously-filmed tale that avoids being didactic but almost misses being dramatic in the process. (Steve Warren) **San Francisco: Kabuki** 8 (Post at Fillmore, 931-9800); call for times. **East Bay: Northside** (1828 Euclid, Berk. 841-6000); Fri/22-Tues/26 at 7 and 9.

■ **Millennium** If I could travel through time I'd go back to the planning conference and tell them not to cast Cheryl Ladd as the *match* time traveler who falls in love with Kris Kristofferson on one of her commutes. A solid premise is blown and what could have been another *Terminator* is merely terminal instead. (Steve Warren) **San Francisco: Galaxy** (1285 Sutter at Van Ness, 474-8700); daily at 8:30 with matinees Sat.-Sun. at 11:55 am and 4:15.

■ **Murmur of the Heart** Louis Malle's 1971 classic, tender and comic treatment of a young boy's coming of age that resurrects the heart, as Benoit Ferreux's 14-year-old and Lea Massari's his forever-younger mother in a movie that treats incest with a discretion that's sublime. **San Francisco: Opera Plaza** (Van Ness and Golden Gate, 771-0102); daily at 8 with matinees Sat.-Sun. at 3:45. **East Bay: Albany** (1115 Solano, Albany, 524-5656); call for times.

■ **The Music Teacher** Confusing story focusing on lesser-known opera that begins with brilliant singer Jose Van Dam abruptly retiring to teach one pupil, 18-year-old Anne Rousell, then goes off in all directions before the unsatisfying ending. **San Francisco: Clay** (2281 Fillmore at Clay, 346-1123); daily at 1, 3:10, 5:30, 8 and 10:10. **East Bay: ACT** (2128 Center at Shattuck, Berk. 548-7200); daily at 7:10 and 9:15 with matinees Sat.-Sun. at 3:10 and 5:10.

■ **The Package** With Gene Hackman as part of the package, the *what's* happening in Andrew Davis' action thriller is generally absorbing, even though track shoes won't help you keep up with why it's happening (a bilateral assassination plot to prevent a U.S.-Soviet nuclear treaty). (Steve Warren) **San Francisco: Metro** (Union and Webster, 931-9800); daily at 12:45, 3:05, 5:25, 7:45 and 10:10. **East Bay: Piedmont** (4188 Piedmont at 41st St., Oakl. 654-2727); call for times. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370); daily at 12:30, 2:45, 5:10, 7:25 and 9:35.

■ **Parenthood** Well-acted film of three families with all the problems families are

heir to, in which Steve Martin and Dianne Wiest excel, but director Ron Howard tries to balance humor with heartache, and it just doesn't work. **San Francisco: Kabuki** 8 (Post at Fillmore, 931-9800); call for times. **Empire** (85 West Portal at Vicente, 661-2539); call for times. **East Bay: Grand Lake** (3200 Grand, Oakl. 452-3556); daily at 6, 8:25 and 10:45 with matinees Sat.-Sun. at 1 and 3:25. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370); daily at 11:45 am, 2:15, 4:35, 7 and 9:25.

■ **Penn & Teller Get Killed** **San Francisco: Bridge** (3010 Geary at Blake, 751-3212); daily at noon, 1:55, 3:45, 5:40, 7:40 and 9:40.

■ **Relentless** LAP Detective Leo Rossi works with Robert Loggia, lives with Meg Foster and pursues psycho killer Judd Nelson in William Lustig's silly but effective thriller, a slower, lower-budgeted *Lethal Weapon* that's on my "guilty pleasures" list. (Steve Warren) **East Bay: UA** (2274 Shattuck, Berk. 843-1487); daily at 12:45, 2:30, 4:30, 6:30, 8:15 and 10:15. **Emery Bay** (6330 Christie, Emeryville, 420-0107); daily at 1:30, 3:45, 6, 8:15 and 10:30.

■ **Romero** Brilliantly made and acted (especially by Fanny Ardant), as the story of Salvador Archbishop Oscar Romero, who went from bookish priest to outspoken man of God, and became a man marked for death, in a film that's head and shoulders above others of its ilk. **San Francisco: Four Star** (2200 Clement at 23rd Ave., 752-2850); daily at 12:30, 2:40, 4:50, 7 and 9:20. **East Bay: Albany** (1115 Solano, Albany, 524-5656); daily at 7 and 9:10 with matinees Sat.-Sun. at 1, 3 and 5.

■ **Sea of Love** "Career cop into creative crimefighting seeks woman who shoots men during sex." With Al Pacino as the cop and Ellen Barkin the sexy suspect, Harold Becker's erotic thriller is consistently absorbing. The murder plot is cleverly resolved, but the resolution to the romance owes too much to market research. (Steve Warren) **San Francisco: Northpoint** (Powell at Bay, 989-6060); daily at 5, 7:30 and 9:45 with matinees Sat.-Sun. at 12:30 and 2:45. **Empire** (85 West Portal at Vicente, 661-2539); daily at 5:20, 7:55 and 10:25 with matinees Sat.-Sun. at 12:30 and 2:55. **Kabuki** 8 (Post at Fillmore, 931-9800); call for times. **East Bay: Grand Lake** (3200 Grand, Oakl. 452-3556); daily at 6, 8:15 and 10:30 with matinees Sat.-Sun. at 1:10 and 3:30. **California** (Kittredge at Shattuck, Berk. 848-0620); daily at 7:30 and 9:50 with matinees Sat.-Sun. at 12:20, 2:40 and 5.

■ **The Second Animation Celebration** There's not one dud in this 105-minute compilation of 24 animated short films from half-a-dozen countries, outstanding among which are the U.S.A.'s "A Salute to the Olive Jar Animation Studio," England's *Rarg* and Hungary's *Finger Wave*. **San Francisco: Lumiere** (1572 California at Polk. 885-3200); call for times.

■ **sex, lies, and videotape** The story's simple enough, with sexually naive Andie MacDowell and arrogant lawyer Peter Gallagher sharing a marriage in name only until Gallagher's former college roommate arrives and changes everything. It's Steven Soderbergh's unique treatment as he slowly lifts the veil on deceit and manipulation that makes this a most memorable movie. **San Francisco: Kabuki** 8 (Post at Fillmore, 931-9800); call for times. **East Bay: Emery Bay** (6330 Christie, Emeryville, 420-0107); daily at 12:45, 1:45, 3, 4:15, 5:15, 7, 7:45, 9:45 and 10:15. **UA** (2274 Shattuck, Berk. 843-1487); daily at 12:30, 3, 5:30, 8 and 10:15.

■ **Shirley Valentine** As Shirley Valentine, peerless Pauline Collins will steal your heart (and the movie) as a middle-aged housewife who feels life's passed her by but, via a trip to Greece and Tom Conti, finds it hasn't, aided by the plottiest script in finds a moon. **San Francisco: Regency III** (1268 Sutter at Van Ness, 776-8054); daily at 12:30, 3, 5:30, 8 and 10:30.

■ **Turner and Hooch** Whether or not you regard this movie as a dog will depend on your reaction to excessive drool, as super-neat detective Tom Hanks inherits massive mastiff and slobberer Hooch after the latter's master's murdered, but the plot runs a poor second to the saliva. **San Francisco: Coliseum** (9th Ave., at Clement, 221-8181); daily at 1:30, 3:30, 5:30, 7:30 and 9:30. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370); daily at 3:40 and 7:50.

■ **Uncle Buck** More like Uncle Two Bits, as budding bachelor John Candy takes over his brother's three youngsters when a crisis arises, but John Hughes' movie leaves a lot of questions unanswered, there are too few funny moments and though Candy can be sweet, he can't buck it what's-it-supposed-to-be trend. **San Francisco: Kabuki** 8 (Post at Fillmore, 931-9800); call for times. **East Bay: Emery Bay** (6330 Christie, Emeryville, 420-0107); daily at 1, 3:15, 5:15, 7:30 and 10. **UA** (2274 Shattuck, Berk. 843-1487); daily at 1:30, 3:30, 5:30, 7:30 and 9:30. **Century** (8201 Oakport, Oakl. 562-9990); call for times.

■ **When Harry Met Sally** At movie's beginning Billy Crystal spends an 18-hour drive telling Meg Ryan why men and women can't be friends, and the rest is a very well-written and -acted, often very funny movie that drags only occasionally because the ending's Crystal clear from the beginning. **San Francisco: Northpoint** (Powell at Bay, 989-6060); daily at 7:45 and 9:45 with matinees Sat.-Sun. at 1:45 and 3:45. **Kabuki** 8 (Post at Fillmore, 931-9800); call for times. **Balboa** (38th Ave. and Balboa, 221-8184); daily at 1:30, 3:30, 5:30, 7:15, 9 and 10:40. **East Bay: UA** (2274 Shattuck, Berk. 843-1487); daily at 1:45, 4, 6:15, 8:30 and 10:45. **Emery Bay** (6330 Christie, Emeryville, 420-0107); daily at 3:15, 5:30, 8 and 10:30. **Century** (8201 Oakport, Oakl. 562-9990); call for times.

continued page 74

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"I want you to see this film. Pauline Collins, just incredible! She makes you care and laugh and cry, and I fell in love with 'SHIRLEY VALENTINE'... A wonderful film..."

-Joel Siegel, WABC-TV NEW YORK

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-Jeffrey Lyons, SNEAK PREVIEWS

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AND GEORGE HATZINASSIOS Executive Producer JOHN DARK Written by WILLY RUSSELL

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Hayward, Festival
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Pleasant Hill, Century
San Ramon, Crow Canyon
Dublin, GCC Dublin Place

Oakland, Coliseum DI
Concord, Solano DI
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Antioch, Stamm
Orinda, Orinda
PENINSULA
San Mateo, GCC Hillsdale
Burlingame, Burlingame DI
Redwood City, United Artists
Palo Alto, Palo Alto Sq
SAN JOSE
San Jose, Century 22

Berryessa, Century 10
San Jose, Capitol DI
Morgan Hill, Granada
MARIN COUNTY
Larkspur, Festival
Novato, Novato
SANTA ROSA, United Artists 5
PETALUMA, Washington Sq
NAPA, Cinedome
VALLEJO, Cinedome
FAIRFIELD, Chief
VACAVILLE, Vaca Valley

Repertory Theaters

Artists Television Access Sat/23: The Other Cinema series presents *Situationism* and Sanborn's *Public Statement* video at 8:30, 9:30, 10:30 and 11:30. Castro at Market, SF. 621-6120.

Castro Fri/22-Thurs/28: *Heavy Petting* at 1:30, 3:30, 5:30, 7:30 and 9:30. Castro at Market, SF. 621-6120.

Cinemathèque Sat/23: Bay Area Artists' videotapes, *Television and the*

Decentered Narrative, at 8 Eye Gallery, 1151 Mission, SF. Sun/24: Two films on Palestinians in Israel by Amos Gitai, *House and Wall*, at 8. SF Art Institute, 800 Chestnut, SF. 558-8129.

Diablo Valley College Fri/22: *Salaam Bombay* at 7:30. Mon/25: *Salaam Bombay* at 1 and 7. Tues/26: *Salaam Bombay* at 1. Wed/27: *Street Wise* at 1. Thurs/28: *Gold Diggers of 1933* at 2. 321 Golf Club, Pleasant Hill. 685-1230.

Japan Information Center Wed/27: *Traditional Handicrafts in Modern Living and Preserving Our Environmental Heritage* at noon. 50 Fremont, suite 2200 (opposite the Transbay bus terminal), SF. 777-3533.

La Pena Sun/24: *Chicano Park*, with filmmakers Mario Barrera and Marilyn Mulford in person, at 7:30. Wed/27: *Terra Marcada Para Morir — 20 Years Later* at 7:30. 3105 Shattuck, Berk. 849-2568.

Pacific Film Archive Fri/22: The Vietnam Film Project presents Tran Vu and Nguyen Huu Luyen's *Brothers and Relations* at 7:30 plus *A Quiet Little Town* at 9:15. Sat/23: "Powell and Pressburger Classics" series presents *The Tales of Hoffman* at 7 plus *Black Narcissus* at 9:20. Sun/24: Scott Simon introduces *The Avenging Conscience* at 7 plus John Collins' *The Girl Without a Soul* at 8:45. Mon/25: "The Cutting Edge" series presents *Dust in the Wind* at 7:30 plus the Vietnam Film Project presents *A Quiet Little Town* at 9:35. Tues/26: "The Cutting Edge" film series presents *The Last of England* at 7:30 plus *Caravaggio* at 9:15. Wed/27: James Harvey introduces *True Confession* at 5 plus "The Cutting Edge" series presents *The Eve of Ivan Kupalo* at 7:30 plus Rustam Hamdov's *My Heart is in the Highlands* at 9. Thurs/28: Videos by Ping Chong and Meredith Monk, *Place Concrete, Paris and Turtle Dreams*, at 7:30 plus "New British Films" series presents *Polking the Bedroom* at 9. 2621 Durant, Berk. 642-1124.

Palace of Fine Arts Fri/22-Sun/24: The "Oscars of Advertising," the *1989 Clio Awards*, continue Fri-Sat, at 6, 8 and 10 and Sun, at 5, 7 and 9. Lyon at Bay, SF. 684-3018 or 392-7469.

Red Victorian Fri/22: *The Misfits* at 2:15, 7:10 and 9:30. Sat/23-Sun/24: *King of Hearts* at 2:15, 7:15 and 9:15. Mon/25: *High School Confidential* at 2:15, 7:30 and 9:15. Tues/26-Wed/27: *Casanova* at 7 and 9:55 with a matinee Wed. at 2:15. Thurs/28: *Faster Pussycat, Kill! Kill!* at 2:15, 7:30 and 9:10. 1659 Haight, SF. 863-3994.

Roxie Fri/22-Sat/23: *Fun Down There* plays Fri. at 6, 8 and 10 and Sat. at 2, 4, 6 and 10. "The Film of Fred Tan" series plays Sept. 24-26. Sun/24: *Split at the Spirit* at 2, 4, 6, 8 and 10. Mon/25: *Rouge of the North* at 7 and 9:15. Tues/26: *Dark Night* at 7 and 9:15. Wed/27: *Polking the Bedroom* at 7 and 9:30. Thurs/28: SF Cinematheque and Roxie Cinema sponsor *A Tribute to Bruce Connor* with short works at 6, 9 and 11 plus *Crossroads* and *Marilyn Times Five* at 8 and 10. 3117 16th St. at Valencia, SF. 683-1087.

San Francisco Public Library Thurs/28: A month of Laurel and Hardy films, this week featuring *Another Fine Mess*, *Come Clean*, *Laughing Gravy* and *Any Old Port* at noon. Lurie Room, Main Library, Larkin and McAllister, SF. 558-3191.

CRITIC'S CHOICE/Movies



Heavy Petting

They'll have to open the Castro balcony for *Heavy Petting*. This cinematic collage by Obie Benz takes an *Atomic Cafe* approach to a subject that was even more explosive in the 1950s — s-e-x. Mixed with the humorously re-edited scenes from commercial and education films of the period are reminiscences of public (Abbie Hoffman, Sandra Bernhard, David Byrne) and private figures who survived the "Fabulous Fri-

ties." If you're under 40 you'll only think you understand, under 30 you won't understand at all, but each generation will enjoy it on some level, from nostalgia to science-fiction.

— Steve Warren

Heavy Petting, Fri/22-Thurs/5: 1:30, 3:30, 5:30, 7:30 and 9:30 pm. Castro Theatre, Castro at Market, SF. 621-6120. Also Fri/22-Thurs/28 at 5:45, 7:30 and 9:15 pm plus Sat. and Sun. matinees at 2:15 and 4 pm. UC Theater, 2036 University, Berk. 843-0847.

Sonoma Film Institute Fri/22-Sat/23: *Shadows of Our Forgotten Ancestors* at 7 plus *Mother* at 8:40. Darwin Theater, Darwin Hall, Sonoma State University, Rohnert Park. (707) 664-2606.

Strand Fri/22: *Macho Dancer* at 12:30, 3:15, 6 and 8:45 plus *The Rocky Horror Picture Show* at midnight. Sat/23: *Macho Dancer* at 12:30, 3:15, 6 and 8:45 plus *Tales from Gimli Hospital* at midnight. Sun/24: *Taxi Dancer* plus *Manhunter* plus *White of the Eye* call for times. Mon/25-Tues/26: *Ilsa, She-Wolf of the S.S.* plus *Ilsa, Harem-Keeper of the Oil*

Shells plus *Ilsa, the Wicked Warden*: call for times. Wed/27: *Pink Narcissus* plus *Querelle*: call for times. Thurs/28: *Shag* plus *Hairspray* plus *Dirty Dancing*: call for times. 1127 Market between Seventh and Eighth streets, SF. 621-2227.

UC Theatre Fri/22-Thurs/28: *Heavy Petting* at 5:45, 7:30 and 9:15 with matinees Sat-Sun, at 2:15 and 4. 2036 University at Shattuck, Berk. 843-6267.

York The "Cutting Edge II: A World on Film" festival runs through Thurs/28. Fri/22: *The Eve of Ivan Kupalo* and *My Favorite Story* at 7:15. Sat/23: *The Last of England* at 3:15 plus *Macao* — Or *Beyond the Sea* at 5:15 plus *My Favorite Story* at 7:15 plus *The Eve of Ivan Kupalo* at 9:15. Sun/24: *The Last of England* at 3:15 plus *Macao* — Or *Beyond the Sea* at 5:15 plus *My Favorite Story* at 7:15. Mon/25: *My Favorite Story* at 7:15 plus *The Last of England* at 9:15. Tues/26: *My Favorite Story* at 7:15 plus *Macao* — Or *Beyond the Sea* at 9:15. Wed/27: *My Favorite Story* at 7:15 plus *Macao* — Or *Beyond the Sea* at 9:15. Thurs/28: *My Favorite Story* at 7:15 plus *The Eve of Ivan Kupalo* at 9:15. 2789 24th St., between Bryant and Potrero, SF. 282-0316.

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A WORLD ON FILM

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Judy Stone SF Chronicle

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"A fine and caustic film filled with buoyant, inspirational, a cappella music... a dashing performance by the lead character."

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Music Dance Clubs

A complete guide to Bay Area dance clubs. See rock, jazz, folk/country and classical listings for live music.

Amelia's Thurs-Sat., disco and modern. No cover charge Thurs. 647 Valencia, SF. 552-7788.

Avenue Ballroom Fri., West Coast swing; Sat., jitterbug; Fri-Sat., 8 pm-midnight. Sun., ballroom dancing, 7-11 pm. Lessons precede open dancing. 603 Taraval at 16th Ave., SF. 681-2882.

Baxter's Mon. and Wed., progressive rock and beat dance music; Tues., Thurs., Fri-Sun., top 40 and variety. No cover Sun.-Wed. 601 Larkspur Landing Circle, Larkspur. 461-7022.

Caribee Dance Center Wed.-Sun., reggae, salsa, calypso and soca. 1408 Webster, Oakl. 835-4006.

Cesar's Latin Palace Fri.-Sun., Latin. Fri-Sat., dancing until 11 am; Sun., tea dances noon-5 pm, free for senior citizens. 3140 Mission, SF. 648-6611.

City Nights Wed.-Thurs., modern rock and funk; Fri-Sat., top 40, Sat., dancing until 4 am; Sun., "Dreamland"; gay tea dance, 6:30 pm-4 am. 715 Harrison, SF. 546-7774.

Club Bella Napoli Wed.-Sun., urban top 40. 2330 Telegraph, Oakl. 893-5552.

Club 412 Sat., 11:15 pm-6 am. The Stone, 412 Broadway, SF. 391-8282.

Club Metropolis Wed., Motown; Thurs., modern; Fri., funk; Sat., dance mix. No cover charge except Fri. and Sat. after 9 pm. 1484 Market, SF. 621-5001.

Club Mirage Fri-Sat., top 40. 2 Kan-sas, SF. 431-9046.

Coeur Samba Fri., Afro-Caribbean beat, 5-11 pm. No cover before 9 pm. 1015 Folsom, SF. 626-2899.

Covered Wagon Saloon Mon., oldies and hip-hop; Tues.-Wed., hip-hop and funk; Fri., "Family Function: Loose Grooves of the '70s"; Sun., "Modern Mink Mix." 917

Folsom, SF. 974-1585.

■ **Crew** Sat., house music. Dancing until dawn. 520 Fourth St., SF. 978-CREW.

■ **Croll's Bar & Grill** Sat., dance mix. No cover charge. 1400 Webster, Alameda. 522-8439.

■ **Crystal Pistol** Thurs. and Fri., dance mix. 842 Valencia, SF. 695-7887.

■ **Das Klub** Wed.-Sun., funk and modern. Wed.-Thurs. dancing until 3 am; Fri.-Sat., dancing until 4 am. 1015 Folsom, SF. 626-2899.

■ **DNA Lounge** Nightly, alternative modern and funk. Dancing until 4 am. 375 11th St., SF. 626-1409.

■ **DV8** Wed.-Sat., progressive dance. Thurs., students free with ID, open until 3 am; Fri.-Sat., until 4 am. 540 Howard, SF. 777-1419.

■ **El Rio** Fri., modern. No cover. 3158 Mission, SF. 282-3325.

■ **Endup** Thurs.-Sun., dance mix. 401 Sixth St., SF. 495-9550.

■ **Firehouse 7** Sun., acid, funk and house; Mon., roots reggae; Tues., "Two Timed Sound"; Wed., international mix; Thurs., post modern; Fri., dance mix; Sat., "Atomic Cafe." No cover charge. 3160 16th St., SF. 621-1617.

■ **Full Moon Saloon** Tues., "Funky Moon"; Wed., "Moon Rocks." No cover charge. 1725 Haight, SF. 668-6190.

■ **Holy Cow** Mon.-Sun., modern and progressive top 40. No cover charge. 1531 Folsom, SF. 621-6087.

■ **I-Beam** Tues., house and acid house music; Thurs., modern, students free with ID; Sat., "Erotic a-go-go"; Sun., gay tea dance from 5 pm. 1748 Haight, SF. 668-6023.

■ **Jukebox Saturday Night** Mon.-Sat., modern dance hits plus rock classics. Mon.-Thurs., no cover; Fri.-Sat., no cover before 9 pm. 650 Howard St., SF. 495-5853.

■ **Kesha's Inn** Mon.-Wed., Club Options: dance mix. No cover. 2618 San Pablo, Berk. 486-9157.

■ **Kennel Club** Fri., ethnic roots music; Thurs. and Sat., The Box: gay funk and soul; Sun., reggae and worldbeat. 628 Divisadero, SF. 931-1914.

■ **La Terraza** Mon.-Fri., Marichis; Thurs.-Sun., North Mexican dance mix. No cover charge. 3472 Mission, SF. 285-1236.

■ **Le Montmartre** Wed.-Sun., dance mix. No cover charge. 2125 Lombard, SF. 563-4618.

■ **Mart Bar and Grill** Fri.-Sat., soul and funk until 4 am. 32 Ninth St. SF. 861-2820.

■ **Nightbreak** Fri., "All the Funk That's Fit to Pump"; Sun., funk and hip-hop, no cover; Mon., "Rockin' a Hard Place"; 70s rock. 1821 Haight, SF. 221-9008.

■ **Oasis** Mon., modern, ska and worldbeat with art and fashion shows; Tues., retro 70s; Wed., Modern Music with DJ Page Hotel; Thurs., pop and soul; Fri., pop, soul and modern until 4 am; Sat., soul and funk until 4 am; Sun., Rock & roll. Fri.-Sat., no cover before 9 pm. 11th St. and Folsom, SF. 621-8119.

■ **Oz** Nightly, top 40. Fri.-Sat., dancing until 2:30 am. No cover before 9:30 pm. 335 Powell, SF. 397-7000.

■ **Palladium** Wed., top 40 and alternative dance; Thurs., modern; Fri., funk and soul; Sat., beat and urban funk; Sun., modern rock with videos. Wed.-Sun., until 6 am. 1031 Kearny, SF. 434-1308.

■ **Rawhide** Nightly, country and western. No cover charge. 280 Seventh St., SF. 621-1197.

■ **Rockin' Robin's** Nightly, music from the '50s and '60s. Sun.-Thurs., no cover. 1840 Haight, SF. 221-1960.

■ **Rockin' Robin's Downtown** Fri., '50s and '60s music. No cover charge. 133 Beale, SF. 543-1961.

■ **Scouter's** Fri., dancing for gay men; Sat., dancing for women; Wed., rap and funk; Thurs., salsa for gay women and men; Sun., "Asian Persuasion." 22 Fourth St., SF. 777-0880.

■ **Silhouettes** Mon.-Wed. and Fri.-Sat., '50s and '60s rock and roll. Mon.-Wed., no cover. 155 Jefferson, SF. 673-1954.

■ **Soiree** Wed.-Sat., modern disco, no cover. 3231 Fillmore, SF. 567-4004.

■ **Spectrum 90** Mon.-Sat., modern, house and beat music, no cover. 1 Embarcadero Center, SF. 956-8768.

■ **The Stud** Mon., funk; Wed., oldies; Tues., Thurs.-Sun., modern. Weekdays, no cover charge. 399 Ninth St., SF. 863-6623.

■ **That's Ritch** Thurs.-Sat., dance mix. 330 Ritch (near Brannan and Third St.), SF. 896-1988.

■ **Three Clicks Out** Tues.-Sun., soul. 555 E. Francisco, Suite 19, San Rafael. 454-3941.

■ **Touche** Sun., "Skirts"; dance music for women; Thurs.-Sat., modern and top 40, dancing until 3 am. 300 De Haro, SF. 861-8990.

■ **Townsend** Wed.-Sat., modern dance mix. Fri.-Sat., dancing until 4 am. 177 Townsend (at Third St.), SF. 974-6020.

■ **Trauma** Fri., alternative dance music. 842 Valencia near 20th St., SF. 695-7887.

■ **The Underground Club** Tues., "Modern Metropolis"; Wed., "Mystery City," alternative music; Thurs., "Zig Zag," alternative rock and reggae; Fri., "Musik Zone," dance mix; Sat., "The Blitz Club," '60s-'80s

alternative music. Tues.-Thurs. until 3 am; Fri.-Sat. until 9 am. 201 Ninth St., SF. 552-3466.

■ **Windsurf Bar and Grill** Mon.-Sat., disco. 235 University, Berk. 845-7656.

■ **The X** Fri., modern. Fourth and Bryant, SF. 543-6246.

Folk/Country

A guide to acoustic, folk and country & western music at Bay Area theaters and clubs.

22/Friday

■ **Coro Folklorico Kindembo** 8:30 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

■ **Chett Gardiner** 8 pm, Cafe Fanari, 2773 24th St., SF. 285-7532.

■ **The Genuine Diamelles** With Timmie Hasla. 9 pm, Golden Gate Ballroom, Marriott Inn, Columbus and Bay, SF. 775-7555. (Also Sat/23.)

■ **Butch Hancock & Jimmie Dale Gilmore** At the First Annual Texan-in-Exile Jamboree. 8:30 pm, Life on the Water, Building B, Fort Mason Center, Buchanan at Marina, SF. 776-8999. (Also Sat/23.)

■ **High Country** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

■ **High Noon** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

■ **Tom Madden & Cait Reed** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

■ **Rosalie Sorrels** 8 pm, Gold Room, Luther Burbank Center for the Arts, 50 Mark West Spring Rd., Santa Rosa. 762-BASS.

■ **Eric & Suzy Thompson** 8:15 pm, Noe Valley Ministry, 1021 Sanchez, SF. 647-2272.

■ **Robin Williamson** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

23/Saturday

■ **The Genuine Diamelles** See Fri/22.

■ **Butch Hancock & Jimmie Dale Gilmore** See Fri/22.

■ **Tommy Madden** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

■ **Mild Colonial Boys** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

■ **Redwood Music Festival** Featuring Holly Near, Luis Enrique Meia Godoy and Mancotal, Ferron, Oakland Interfaith Gospel Choir, Ceedo, Altazor, Faith Nolan, Sinigual and others. 11 am-6 pm, Estuary Park, Embarcadero and Fallon, Oakl. 762-BASS.

■ **Agustin Rios de Moron** Flamenco dance and music concert. 8 pm, Dance Palace, Third St. and Hwy. One, Point Reyes Station. 663-1075.

■ **Sinful Doin's** With City Folk and Wannabe Texans. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **The Tritones** With Phoenix Ironworks, Sonya Hunter and a screening of the film *Red Alert*. 9 pm, New College Valencia Center, 777 Valencia, SF. 626-1694.

24/Sunday

■ **Cats & Jammers** 7:30 pm, Plowshares Coffee House, Firehouse, Fort Mason Center, Buchanan and Marina, SF. 441-8910.

■ **Irish Music Session** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

■ **Lone Star** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

■ **Mild Colonial Boys** 9 pm, Decatur Street, 441 Clement, SF. 221-9538.

■ **Faith Nolan** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

■ **Derek O'Neil** 7 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

■ **Open Mike** Hosted by Del Rivers. Signups at 8 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

25/Monday

■ **Bluegrass Jam Night** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

■ **El Kabong** With The Sundials. 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

■ **Indian Music Concert** Featuring Rita Sahal and her students. 8 pm, New Delhi Restaurant, 160 Ellis, SF. 397-8470.

■ **Irish Music Session** Dance lessons at 7 pm, traditional music session, hosted by Lelf Sorbye, at 9 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

■ **John McCormick** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

■ **Tannahill Weavers** 8 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.

26/Tuesday

■ **Circle Arts** Open mike night. 10 pm,

The Albion, 3139 16th St., SF. 552-8558.

■ **Skip Henderson & Starboard Watch** 8:30 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

■ **Maria & Sylvia** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

■ **Open Mike** Signups at 7:30 pm, music at 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

■ **Phoenix Ironworks** 8:30 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

27/Wednesday

■ **City Folk** 9 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **Five 'A' Club** Open mike night. Signups at 7 pm, show at 7:30 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

■ **Hayfever** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

■ **Carolyn Jayne** 9:30 pm, John Barleycorn, 1415 Larkin, SF. 771-1620.

■ **Vince Keenan & Gerry Gibbons** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

28/Thursday

■ **An Acoustical Evening** Featuring Andrew Sano, Kellum Grey, the Bunji Jumpers, Liza Benford, Parabond and others. 9 pm, Pickwick Hotel, Fifth St. and Mission, SF. 421-7500.

■ **Pat Hamilton** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

■ **Sean Oglesby** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

■ **Open Mike** 8 pm, La Val's Subterranean, 1834 Euclid, Berk. 843-5617.

■ **Michael & Nancy Robbins** 6:30 pm, Sujatha's, 48 Shattuck, Berk. 849-1814.

■ **Willcamayu & Rebeca Rodriguez** Peruvian and Bolivian music. 7:30 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

■ **Doc Watson** With Eric & Suzy Thompson. 8 and 10:30 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.

Jazz

A guide to live jazz at local clubs and theaters.

22/Friday

■ **Jim Burke & Joe McKinley** 8:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.

■ **Stacey Burke** Mon.-Sat. at 5:30 and 9:30 pm, Cirque Room, Fairmont Hotel, California and Mason, SF. 772-5163.

■ **Dick Conte Trio** 6 pm, Lascaux, 248 Sutter, SF. 391-1555.

■ **Four Freshman** 9 and 11 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555. (Also Sat/23-Sun/24.)

■ **Rosie Gaines** 9 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200. (Also Sat/23.)

■ **Herb Gibson** 8:30 pm, Zack's by the Bay, Bridgeway and Turney, Sausalito. 332-9779.

■ **Stephanie Grappelli** 7:30 and 10:30 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.

■ **Jackie Hairston** 6 pm, Maltese Grill, 20 Annie, SF. 777-1955. (Also Sat/23.)

■ **Judy Hall** Tues.-Sat., 5:30-11:30 pm, Holiday Inn at Fisherman's Wharf, 1300 Columbus, SF. 771-9000.

■ **Dick Hindman** 8 pm, Le Piano Zinc, 708 14th St., SF. 431-5266. (Also Sat/23.)

■ **Latin All-Stars** 9 pm, Cesar's Latin Palace, 3140 Mission, SF. 648-6611. (Also Sat/23, Sun/24 and Thurs/28.)

■ **Sonny Lewis & Jazz Business** With Micki Lynn. 9 pm, Milestones, 376 Fifth St., SF. 777-9997.

■ **Living Jazz Band** 8 pm, Templebar Restaurant, One Tillman Place, Grant near Post, SF. 362-6661.

■ **John Marabuto** 5-8 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555.

■ **Max & Mona** 9 pm, New Delhi Restaurant, 160 Ellis, SF. 397-8470. (Also Sat/23.)

■ **The McGuire Sisters** Shows are Tues.-Thurs. and Sun. at 9:30 pm and Fri.-Sat. at 9 and 11 pm. Venetian Room, Fairmont Hotel, California and Mason, SF. 772-5163. (Through Oct. 1.)

■ **Mem'Fis** With Roger Bearde. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498. (Also Sat/23.)

■ **Peter Mintun** Fri.-Sat. at 8 pm and Wed.-Thurs. at 7 pm, Mason's Restaurant, Fairmont Hotel, California and Mason, SF. 392-0113.

■ **Salsa Caliente** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063.

■ **Ricardo Scales Ensemble** 5:30-8:30 pm, Milestones, 376 Fifth St., SF. 777-9997.

continued next page

Featuring Groping Observations by

David Byrne
William Burroughs
Abbie Hoffman
Ann Magnuson
Spalding Gray

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When you need to know
what's really going on... at the movies.

continued from previous page

- **Dred Scott Trio** 9 pm, Club New Yorker, 338 East 18th St., Oakl. (Also Sun/24, 6-10 pm.)
- **E.C. Scott & Smoke** 9 pm, Rasselas, California and Divisadero, SF. 567-5010.
- **Larry Vuckovich Trio** 9 pm, One Up Lounge, 36th floor, Hyatt on Union Square, 345 Stockton at Sutter, SF. 398-1234. (Also Sat/23.)
- **Don Washington** 9 pm, Sunshine Pub, Mitoya Restaurant, Japan Center, 1855 Post, SF. 563-2156. (Also Sat/23.)
- **Wind Song** Featuring Wayne Basker and Matthew Lusby. 5-8 pm, Chic's Place, 202-A Pier 39, Embarcadero at Jefferson, SF. 421-2442. (Also Sun/24 and Thurs/28.)
- **Cookie Wong & Her Trio** Tues.-Thurs. at 8 pm and Fri.-Sat. at 9 pm, Cityscape, SF Hilton, 46th floor, Mason and O'Farrell, SF. 771-1400. (Through Sept. 30.)
- **Ryan Yee** With Margaret Vogt. 8 pm, The Coffee Mill, 3363 Grand, Oakl. 465-3236.

23/Saturday

- **Tee Carson Trio** 6 pm, Lascaux, 248 Sutter, SF. 391-1555.
- **Madeline Eastman & Bruce Forman** 8:15 pm, Noe Valley Ministry, 1021 Sanchez, SF. 647-2272.
- **Cash Farrar & Judy Hall** Sat.-Sun., 11 am-2 pm, Regina's, Regis Hotel, Geary and Taylor, SF. 885-1661.
- **Four Freshman** See Fri/22.
- **Rosie Gaines** See Fri/22.
- **Dick Hadlock** 8:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.
- **Jackie Hairston** See Fri/22.
- **Dick Hindman** See Fri/22.
- **The Joy of Jazz** 8:30 pm, Picante Taqueria, 1328 Sixth St., Berk. 525-3121.
- **Latin All-Stars** See Fri/22.
- **Los Compos** 3-7 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.
- **Celia Malheiros Brazilian Jazz** 8 pm, Templebar Restaurant, One Tillman Place, Grant near Post, SF. 362-6661.
- **Kitty Margolis** 9 pm, No Name Bar, 757 Bridgeway, Sausalito. 332-1392.
- **Max & Mona** See Fri/22.
- **Matthew Montfort in Guitaro** 8 pm, Shared Visions, 2512 San Pablo, Berk. 548-1761.
- **Mem'Fis** See Fri/22.
- **Montuno Street** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063.
- **Synthesis** 9 pm, Bajone's, 1062 Valencia, SF. 282-2522.
- **Larry Vuckovich Trio** See Fri/22.
- **Don Washington** See Fri/22.
- **Dick Whittington/Joe Askev Quartet** 10 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.
- **Bishop Norman Williams** 8:30 pm, Zack's by the Bay, Bridgeway and Turney, Sausalito. 332-9779.
- **Roscoe Williams Ensemble** 9 pm, Milestones, 376 Fifth St., SF. 777-9997.
- **Steve Wynn & the Fringe** 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.

24/Sunday

- **Eric Berman Quartet** 3-7 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.
- **Jules Broussard** 4:30 pm, Roland's, 2513 Van Ness, SF. 567-1063. (Also Mon/25 at 9 pm.)
- **Ray Fisher Sextet** With Roscoe Williams. 5 pm, Milestones, 376 Fifth St., SF. 777-9997.
- **The Bert Fonte Orchestra** 5-9 pm, The Boathouse, 1 Harding Rd. (at Lake Merced), SF. 681-2727.
- **Four Freshman** See Fri/22.
- **Full Faith & Credit Big Band** 3-6 pm, The Princeton Inn, Capitano Road and Hwy. One, Princeton by the Sea. 856-9132.
- **Zakir Hussain & Friends** 8 pm, Life on the Water, Building B, Fort Mason Center, Buchanan at Marina, SF. 776-8999.
- **Jazz Jam** With Herb Gibson and Bishop Norman Williams. 8 pm, Rasselas, California and Divisadero, SF. 567-5010.
- **Joyful Noise Jazz Band** 5-8:30 pm, Casablanca Restaurant, 979 San Pablo near Solano, Albany. 525-2000.
- **Calvin Keys Quintet** 3-7 pm, Zack's by the Bay, Bridgeway and Turney, Sausalito. 332-9779.
- **Art Lande & Bill Douglass** 4 pm, Maybeck Rectal Hall, 1537 Euclid, Berk. 848-3228.
- **Latin All-Stars** See Fri/22.
- **Mike Lipskin & Ben Miller** 7:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.
- **Montreaux** 8 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.
- **19 Broadway Swing Band & Friends** 9:30 pm, 19 Broadway, Fairfax.

CRITIC'S CHOICE/Movies

Illuminations: Ruth Bernhard, Photographer

At 85, San Francisco's own Ruth Bernhard has yet to receive all the attention she deserves as a major force in art photography. If there's justice in the world, this documentary should help rectify that. Director Robert Burrill's best move is letting Bernhard tell her own story. Eloquent and witty, she vividly recalls her early days as a commercial photographer, her inspiring associations with Edward Weston and other estimable colleagues and her discoveries about the matter and spirit of photography. Her remarks are illustrated with more than 250 black and white prints — people, objects and dreamscapes captured through the compassionate lens of a great American artist.

— Misha Benson

■ **Illuminations: Ruth Bernhard, Photographer.** Benefit premiere on Tues/26 at 7:30 pm, with a live appearance by Bernhard; \$5 donation helps defray cost of the film. AMC Kabuki Theatre, 1881 Post, SF. Also shows on Oct. 2nd at 5, 7 and 9 pm, at UC Theatre, University, Berk. 552-8760.



LADY IN THE BOX. HORIZONTAL. 1962. BY RUTH BERNHARD

459-1091.

- **Palo Alto Jazz Festival** Featuring Blood, Sweat and Tears with David Clayton Thomas, Stanley Jordan, Kenny Rankin and local high school jazz bands. 1 pm, Baylands Festival Grounds, Hwy. 101 and Embarcadero, Palo Alto. 762-BASS.
- **Denise Perrier** 4:30 pm, Blue Muse Restaurant, 409 Gough, SF. 626-7505.
- **Sherri Roberts** 8 pm, Mason Street Wine Bar, 342 Mason (at Geary), SF. 391-3454.
- **Fred Ross & Alaura Ibanez** 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.
- **Dred Scott Trio** See Fri/22.
- **Michael Smolens Quintet** 8 and 10 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.
- **Triad Jazz Trio** 4 pm, The Coffee Mill, 3363 Grand, Oakl. 465-3236.
- **Larry Vuckovich** 8 pm, One Up Lounge, 36th floor, Hyatt on Union Square, Sutter and Stockton, SF. 398-1234. (Also Tues/26-Thurs/28.)
- **Wind Song** See Fri/22.
- **Faith Winthrop** With Gus Gustavson. 8 pm, Le Piano Zinc, 708 14th St., SF. 431-5266. (Also Wed/27-Thurs/28.)
- **Fredric Zimmerman Duo** 6 pm, Katana Japanese Restaurant, 2399 Shattuck, Berk. 843-6643.

25/Monday

- **Don Anderson Duo** 7:30 pm, San Francisco Brewing Company, 155 Columbus, SF. 434-3344.
- **Bill Beatty's Workshop** 9 pm, Pasand Berkeley, 2284 Shattuck, Berk. 848-0620.
- **Jules Broussard** See Sun/24.
- **Tee Carson** 6 pm, Lascaux, 248 Sutter, SF. 391-1555.
- **Federico Cervantes** 5:30 pm, Maltese Grill, 20 Annie, SF. 777-9997.
- **Joyce Cooling** With Viva Brasil. 9 pm, Pasand Lounge, 1875 Union, SF. 922-4498. (Also Tues/26.)
- **Gregory James Band** 9 pm, Mason Street Wine Bar, 342 Mason (at Geary), SF. 391-3454.
- **Eileen Mullins** 9 pm, New Delhi Restaurant, 160 Ellis, SF. 397-8470.
- **Pacific Jazz and Electric Co.** 5-8 pm, Milestones, 376 Fifth St., SF. 777-9997.
- **Jim Putman & Don Bennett** 7:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.
- **Faith Winthrop** Mon.-Tues. at 8 pm, Mason's Restaurant, Fairmont Hotel, California and Mason, SF. 392-0113.

26/Tuesday

- **John Abercrombie Trio** 8 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.
- **Area Jazz Composers Orchestra** 8 pm, Kimball's, 300 Grove, SF. 861-5555.
- **Bill Bell** 5-8 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555.
- **Clairdee** With the Mark Little Trio. 9 pm, Rasselas, California and Divisadero,

SF. 567-5010.

- **Dick Conte** 6 pm, Lascaux, 248 Sutter, SF. 391-1555.
- **Joyce Cooling** See Mon/25.
- **Madeline Eastman** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063.
- **Goldberg/French Quartet** 9 pm, New Delhi Restaurant, 160 Ellis, SF. 397-8470.
- **Mike Greensill** 5:30 pm, Maltese Grill, 20 Annie, SF. 777-9997.
- **Art Lande & Paul McCandless** 8 and 10 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.
- **Mike Lipskin** 7:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.
- **Kitty Margolis** 9 pm, Milestones, 376 Fifth St., SF. 777-9997.
- **Sergio Mendes & Brazil '99** 8 and 10:30 pm, Slim's, 333 11th St., SF. 621-3330.
- **Ken Muir** 8 pm, Le Piano Zinc, 708 14th St., SF. 431-5266.
- **John Nadeau** 9 pm, Pasand Berkeley, 2284 Shattuck, Berk. 848-0620. (Also Wed/27-Thurs/28.)
- **Larry Vuckovich** See Sun/24.

27/Wednesday

- **Margie Baker & Michael Brown** 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.
- **Faye Carol** 9 pm, Rasselas, California and Divisadero, SF. 567-5010. (Also Thurs/28.)
- **Cinnamon** 5:30-8:30 pm, Milestones, 376 Fifth St., SF. 777-9997.
- **Daria & the Jazzmin Duo** 9 pm, New Delhi Restaurant, 160 Ellis, SF. 397-8470.
- **Chalo Eduardo & the Brazilian Beat** Dance lessons at 6:30 pm, shows at 8:30 and 10:45 pm, New George's, 842 Fourth St., San Rafael. 457-1515.
- **Joe Ellis & Friends** 10 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.
- **Julie Kelly & the Tom Garvin Trio** 8 and 10 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.
- **Mike Lipskin** 6 pm, Lascaux, 248 Sutter, SF. 391-1555.
- **Mike Mack** 8:30 pm, San Francisco Brewing Company, 155 Columbus, SF. 434-3344.
- **Joey Merholz** 5:30-6:30 pm, San Francisco Brewing Company, 155 Columbus, SF. 434-3344.
- **John Nadeau** See Tues/26.
- **Sapphron Obols** With Bob McCarsky. 10 pm, Zuni Cafe, 1658 Market, SF. 552-2522. (Also Thurs/28.)
- **Open Mike** With Barbara Gainer and the Larry Chin Trio. 9 pm, Milestones, 376 Fifth St., SF. 777-9997.
- **Michel Petrucciari Trio** 9 and 11 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555. (Also Thurs/29-Sun/1.)
- **Ruby, Duluth & Indigo** 8 and 10 pm, Mason Street Wine Bar, 342 Mason (at Geary), SF. 391-3454.
- **Salsa Caliente** 9:30 pm, Roland's, 2513 Van Ness, SF. 567-1063.

■ **Dick Saltzman Jam Session** 8 pm, Horseshoe Tavern, 2024 Chestnut, SF. 346-1430.

■ **Norma Teagarden & Friends** 8:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8133.

■ **Larry Vuckovich** See Sun/24.

■ **Ed Wetteland** 5:00 pm, Maltese Grill, 20 Annie, SF. 777-1955.

■ **Dick Whittington** 5-6 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555.

■ **Faith Winthrop** With Gus Gustavson. See Sun/24.

28/Thursday

■ **Arius & The Blues Ladies** With Count Down. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

■ **Blue Swing** 9:30 pm, Pina 23 Cafe, The Embarcadero, SF. 362-125.

■ **Jules Broussard** With Margie Baker. 9 pm, Milestones, 3115 11th St., SF. 777-9997.

■ **Faye Carol** See Wed/27.

■ **Cinnamon** 6-8 pm, Milestones, 376 Fifth St., SF. 777-9997.

■ **Dick Conte & Chris Amberger** 6 pm, Lascaux, 248 Sutter, SF. 391-1555.

■ **El Salsa Express** 9 pm, Caribee Dance Center, 2424 Webster, Oakland. 835-4006.

■ **Jesse Foster** 9 pm, Roland's, 2513 Van Ness, SF. 667-1063.

■ **Dick Fregulia & Kim Plourde** 8:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.

■ **Ellen Fullman & Daniele Massie** Installation/performance on "The Long String Instrument." 8 pm, New Langton Arts, 1246 Folsom, SF. 626-5116.

■ **Leslie Harlib** 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.

■ **Kalidascopes** 8:30 pm, Caffè Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

■ **Latin All-Stars** See Fri/22.

■ **Mark Levine** 5-6 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555.

■ **John Nadeau** See Tues/26.

■ **Saphron Obiso** See Wed/27.

■ **Michel Petrucci Trio** See Wed/27.

■ **Samba Showcases** Featuring Batucage. 9 pm, Bajone's, 101 Valencia, SF. 282-2522.

■ **Michael Shrieve** 8 pm, Josh's, 6030 Claremont, Oakland. 652-9000.

■ **Joan Shaff** 9 pm, New Delhi Restaurant, 160 Ellis, SF. 392-1470.

■ **Larry Vuckovich** See Sun/24. Special guest, vocalist Margie Baker.

■ **Patti Weiss** 9:30 pm, South Street Tavern, 711 Fourth St., San Rafael. 454-4044.

■ **Dave Widelock & Matt Brubeck** 5:30-9 pm, Crogan's Restaurant, City Square, 14th St. and Clay, Oakland. 444-7800.

■ **Wind Song** See Fri/22.

■ **Faith Winthrop** With Gus Gustavson. See Sun/24.

Rock

A guide to this week's shows: In rock, reggae, R&B, blues, international and other pop music, including performances at central Bay Area nightclubs.

22/Friday

■ **Blues Power** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

■ **Matt Brewer Band** 9:30 pm, Pat O'Shea's Mad Hatter, Geary and Third Ave., SF. 752-3148.

■ **Brother Buzz** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Norton Buffalo & the Knockouts** 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

■ **Dark Angel** With: Hexx, Wrecking Machine and Militia. All ages show at 7:45 pm, The Stone, 412 Broadway, SF. 391-8282.

■ **The Essentials** 9:30 pm, The Ramp, 855 China Basin, SF. 621-2876.

■ **Fish & the Townsmen** 9 pm, Last Day Saloon, 406 Clement, SF. 387-8343.

■ **Furlongs** 9:30 pm, Stary Plough, 3101 Shattuck, Berk. 841-2082.

■ **Bob Geller** With George Aldrich and Margaret Eichler. 10 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Buddy Guy** 7 pm, Barbary Coast Room, student union, SF State University, 1650 Holloway (at 19th Ave.), SF. 338-2467.

■ **Terry Hanck & the Soul Rockers** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

■ **Heist** 8:30 pm, Omni Shattuck at 48th St., Oakland. 547-7655.

■ **Don Henley** With Edie Brickell & the New Bohemians. 8 pm, Concord Pavilion, 2000 Kirker Pass Rd., Concord. 782-BASS.

■ **Inner Circle** With I-World. 9:30 pm, Full Moon Saloon, 1725 Haight, SF. 862-1190.

■ **Jefferson Airplane** 8 pm, Greek Theatre, UC Berkeley campus, near Gayley, Berk. 762-BASS.

■ **Vicki Lee & the Convertibles** 9:30 pm, 19 Broadway, Fairfax. 459-1091.

■ **Lonnie Mack** With Rod Piazza & the Mighty Flyers. 9 pm, Slim's, 333 11th St., SF. 621-3330.

■ **The Manhattans** With The Dramatics. 8 pm, Circle Star Center, 1717 Industrial Way, San Carlos. 366-7100.

■ **Celia Malheiros & Brasil Ja** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

■ **Midnight Movers** 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **Midnite Radio** With the Chuck Prophet Band. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

■ **Ms. Dee & Rahim** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakland. 65-BLUES.

■ **The Paladins** 8:30 pm, The Catalyst, 1011 Pacific, Santa Cruz. (408) 423-1336.

■ **Pride & Joy** 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

■ **Ramonas** With Bhang Revival. 10:30 pm, Chatterbox, 853 Valencia, SF. 821-1891.

■ **Ivan Ane** 8:30 pm, Caffè Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

■ **The Residents** Presenting *Cube E — The History of American Music in Three E-Z Pieces*. 8 and 11 pm, Cowell Theater, Pier Two, Fort Mason Center, Buchanan at Marina, SF. 255-0333 or 762-BASS. (Also Sat/23 at 8 and 11 pm and Sun/24 at 8 pm.)

■ **Roma & James Campbell Live** Jam 2 am-5 am, That's Ritch, 330 Ritch (near Brannan and Third St.), SF. 896-1988. (Also Sat/23.)

■ **Michelle Shaffer** 5 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **Silver, Platinum & Gold** 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-7351. (Also Sat/23.)

■ **Smoking Section** With Falling Down Romance. 10:15 pm, Berkeley Square, 1333 University, Berk. 849-3374.

■ **Mark Stanley** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

■ **Strictly Roots** 9:30 pm, Ashkenaz, 1317 San Pablo, Berk. 525-5054.

■ **Takezo** With the Troyce Key Big Blues Band. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakland. 655-6661.

■ **Tornados** With Pat Nugent. 9 pm, La Buena Suerte, Antioch. 757-4280. (Also Sat/23.)

■ **Susan Udell** 9 pm, Decatur Street, 441 Clement, SF. 221-9538.

■ **Vickie & the Convertibles** 3:30 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Patrick Wittingham** 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **Mitch Woods & his Rocket 88s** 10 pm, The Boathouse, 1 Harding Rd. (at Lake Merced), SF. 681-2727.

23/Saturday

■ **Judith Abrams** With Shocking U. 8:30 pm, 509 Cultural Center, 509 Ellis, SF. 346-1308.

■ **Bon Joey** With David Grossman. 10 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Melvin Boulden & the Fabulous Phoxx Band** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakland. 65-BLUES.

■ **Brazen Hussy & the Blue Hearts** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **The Busboys** With Jerry Shaffer. 9 pm, Last Day Saloon, 406 Clement, SF. 387-8343.

■ **Teresa Chandler** With Crystal Reeves. 8 pm, Manna Bears, 6536 Telegraph, Oakland. 428-9864.

■ **Conjunto Cespedes** 9:30 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

■ **The Delta Wires** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

■ **'Erase the Arms Race'** Infact G.E. Boycott benefit, featuring Sharkbait, Pamela 2, Motion-O, David Brian, The Reflectors and others. 8:30 pm, Klub Komotion, 2779 16th St., SF. Tickets at the door.

■ **Fabulous Thunderbirds** 8:30 pm, The Catalyst, 1011 Pacific, Santa Cruz. (408) 423-1336.

■ **Figures on a Beach** With Cold October. 10:15 pm, Berkeley Square, 1333 University, Berk. 849-3374.

■ **Funky Broadway** 10 pm, The Boathouse, 1 Harding Rd. (at Lake Merced), SF. 681-2727.

■ **Claudia Gomez** 3 pm, The Ramp, 855 China Basin, SF. 621-2876.

■ **Happy World** With Big Drill Car and Papa Wheelie. 9 pm, Covered Wagon Saloon, 917 Folsom (at Fifth St.), SF. 974-1585.

■ **Don Henley** With Edie Brickell & the New Bohemians. 8 pm, Shoreline Amphitheatre, 1 Amphitheatre Parkway, Mountain View. 762-BASS.

■ **Dan Hicks & his Acoustic Warriors** 9:30 pm, Sweetwater, 153 Throckmorton.

continued next page

KKHI Concerts Grand A WEEKLY CLASSICAL CALENDAR

FRIDAY, SEPT. 22

■ **BERKELEY SYMPHONY ORCHESTRA** Kent Nagano conducts the orchestra performing Berlioz's *Romeo et Juliette*. 8 pm, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 642-5312. (Also Sat/23.)

■ **NOH ORATORIO SOCIETY** The Society presents an evening of Dada from Paris and Berlin. 8 pm, Hatley Martin Gallery, 41 Powell, SF. 392-1024. (Also Sat/23.)

■ **OLD FIRST CONCERTS** Violinist Beni Shinohara performs. 8 pm, Old First Church, Van Ness and Sacramento, SF. 474-1608.

■ **ST. IGNATIUS CONCERT SERIES** Sopranos Alexandra Ivanoff and Claire Kelor perform with others. 12:30 pm, Fulton and Parker, SF. 666-0123.

■ **SF OPERA** The Opera performs Boito's *Mefistofele*. 8 pm, War Memorial Opera House, Van Ness at Grove, SF. 864-3330. (Also Sun/24 at 2 pm and Thurs/28 at 8 pm.)

■ **SF SYMPHONY** The Symphony performs with the SF Chorus and others. 8:30 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400. (Also Sat/23.)

SATURDAY, SEPT. 23

■ **BERKELEY SYMPHONY ORCHESTRA** See Fri/22.

■ **COFFEE MILL CHAMBER MUSIC SERIES** Mezzo-soprano Kathleen Roland performs with pianist Richard Cherry. 8 pm, The Coffee Mill, 3363 Grand, Oakland. 465-3236.

■ **THE COMPOSERS' CAFETERIA** Johanna Johnson and others premiere their work. 8 pm, First Unitarian Church of Oakland, 14th St. and Castro, Oakland. 826-0612.

■ **GRADUATE PIANO RECITAL** Pianist Satoko Shinkura performs works by Copland and others. 11 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

■ **NOE VALLEY HEAVY OPERA COMPANY** The company presents a benefit workshop performance of "What an Ensemble! An Evening of Theatre Songs for Two, Three, Four or More," featuring music by Sondheim, Bernstein, Kern and others. 8 pm, SF Community Music Center, 544 Capp, SF. 695-9975.

■ **NOH ORATORIO SOCIETY** See Fri/22.

■ **POLISH MUSIC CONCERT** Violinist Agnieszka Maklakiewicz and others perform a program of Polish music. 8 pm, Herbst Theatre, Van Ness and McAllister, SF. 392-4400.

■ **SF OPERA** The Opera performs Verdi's *Falstaff* at 8 pm and Berg's *Lulu* at 1 pm. War Memorial Opera House, Van Ness at Grove, SF. 864-3330. (*Falstaff* also plays Tues/26 at 7:30 pm.)

■ **SF SYMPHONY** See Fri/22.

■ **TODAY'S ARTISTS CONCERTS** Pianist Etsko Tazaki performs a program of Schubert, Schumann, Toshiaki Sato and Frank. 4 pm, Masonic Auditorium, 1111 California, SF. 398-1324.

■ **TRINITY CHAMBER CONCERTS** Geist performs world fusion music with Diana Stork and others. 8 pm, Trinity Chapel, 2320 Dana, Berk. 549-3864.

SUNDAY, SEPT. 24

■ **CHAMBER MUSIC MARATHON** The Concerto Collective presents this all-day Chamber Music Marathon. Pianist Seth Monfort performs Mendelssohn, Monfort and Rachmaninoff at 3 pm, Gershwin at 4 pm and Chopin at 5 pm. The Concerto Collective performs Faure, Debussy and Poulenc at 7 pm, American chamber music at 8 pm and Chopin Nocturnes at 9 pm. Dancers' Stage, 60 Brady, SF. 552-5639.

■ **GRACE CATHEDRAL CONCERT SERIES** Players from the SF Ballet, Opera and Symphony Orchestras perform Bach, Thullie and others. 8 pm, Grace Cathedral, California at Taylor, SF. 776-6611.

■ **NEW WORLD STRING QUARTET** The quartet perform a program of Haydn, Janacek and Debussy. 2 pm, Hert Hall, near College and Bancroft, Berk. 642-9988.

■ **OLD FIRST CONCERTS** Lawrence Ferrara and the Lagunitas Quartet performs. 8 pm, Old First Church, Van Ness and Sacramento, SF. 474-1608.

■ **SF OPERA** Jessye Norman gives a recital. 8 pm, War Memorial Opera House, Van Ness at Grove, SF. 864-3330. (See Fri/22 for 2 pm performance.)

MONDAY, SEPT. 25

■ **INDIAN MUSIC CONCERT** Rita Sahai and her students perform classical Indian vocal music. 8 pm, New Delhi Restaurant, 160 Ellis, SF. 397-8470.

TUESDAY, SEPT. 26

■ **OLD ST. MARY'S NOONTIME CONCERTS** Organist Eileen Coggin performs. 12:30 pm, Old St. Mary's Church, 660 California, SF. 986-4388.

■ **RISTORANTE VENEZIA OPERA NIGHTS** Baritone Richard Wagner performs. 6:45 pm, Ristorante Venezia, 1902 University, Berk. 644-3093.

■ **SF OPERA** See Sat/23.

WEDNESDAY, SEPT. 27

■ **MIDDAY MUSIC** Soprano Jeannie Im and others perform a program that includes Faure, Britten and Barber. 7:30 pm, Zellerbach Hall, near College and Bancroft, Berk. 642-9988.

THURSDAY, SEPT. 28

■ **SF OPERA** See Fri/22.

■ **SF SYMPHONY** Herbert Blomstedt conducts the orchestra with violinist Cho-Liang Lin. 2 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400.

KKHI Program Highlights

FRIDAY, SEPTEMBER 22

8 PM LOS ANGELES PHILHARMONIC: BOULEZ Tombeau MAHLER. Symphony #9 in D. Pierre Boulez, conductor.

SATURDAY, SEPTEMBER 23

10:30 AM SATURDAY MORNING OPERA: Delius MARGOT LE ROUGE with Lois McDonald and Kenneth Wollam/Norman del Mar, conductor. Massenet: LA NAVARRAISE With Marilyn Horne and Plácido Domingo/Henry Lewis, conductor. Symonowski: KING ROGER with Andrzej Hlolski and Hanna Rumowski.

SUNDAY, SEPTEMBER 24

9 AM ST. PAUL SUNDAY MORNING: SCHUBERT: Impromptus, opus/posth. CHOPIN: Mazurka, opus 63 #3; Nocturne, opus 9 #3 and Valse, opus 18 #1. SMETANA: Macbeth and the Witches and 2 Czech Dances. Rudolf FIRKUSNY, piano.

1 PM SAN FRANCISCO SYMPHONY ORCHESTRA ENCORE BROADCASTS: TO-BE-ANNOUNCED

7 PM OPERETTA HOUR: OFFENBACH: ORPHEUS IN DER UNTERWELT With Anneliese Rothenberger, Adolf Dallapozza and Kan Lovas. Willy Mattes, conductor.

8 PM GREAT FESTIVALS: HAYDN, M.: Symphony in G. MUTHÉL: Piano Concerto #2 in d (Aline Zylberhej). MOZART: Mass in c "Orphanage Mass" K. 139. Berlin Radio Symphony Orchestra/Marcus Creed, conductor. (Treasures from the State Library-RIAS, Berlin)

MONDAY, SEPTEMBER 25

8 PM CLEVELAND ORCHESTRA: FAURE: Pelleas et Melisande Suite. SCHUBERT: Symphony #8 in D. RACHMANINOFF: Piano Concerto #2 in c, opus 18 (Frederick Moyer, piano). Vladimir Ashkenazy, conductor.

TUESDAY, SEPTEMBER 26

8 PM SAN FRANCISCO SYMPHONY: TO-BE-ANNOUNCED

WEDNESDAY, SEPTEMBER 27

8 PM CHICAGO SYMPHONY ORCHESTRA: MESSIAEN: Turangalila-symphonie (Pierre-Laurent Aimard, piano; Jeanne Llorid, ondes martenot) Zubin Mehta, conductor.

THURSDAY, SEPTEMBER 28

8 PM CONCERTGEBOUW ORCHESTRA, Amsterdam: VERDI: "Messa da Requiem". Araxia Davtian; Tamara Sinjavskaja; Pietro Ballo and Giorgi Seleznev-soloists; Netherlands Radio Choir/Riccardo Chailly, conductor.

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continued from previous page

ton, Mill Valley. 388-2820.
■ **Dana Hubbard** 9 pm, Decatur Street, 441 Clement, SF. 221-9538.
■ **Jefferson Airplane** 8 pm, Concord Pavilion, 2000 Kirker Pass Rd., Concord. 762-BASS.
■ **Gretchen Koch** 8 pm, Artemis Cafe, 1199 Valencia, SF. 821-0232.
■ **Kotoja** 9:30 pm, Ashkenaz, 1317 San Pablo, Berk. 525-5054.
■ **Malo** 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.
■ **Mamou & 'Blues With Feeling'** 9 pm, Rasselas, California and Divisadero, SF.

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■ **John Mayall & the Bluesbreakers** 9 pm, Slim's, 333 11th St., SF. 621-3330.
■ **Barry Melton** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.
■ **Midnight Radio** With the Sundials. 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.
■ **Mojo Express** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
■ **Carl Perkins** With Transistor Rodeo. 8 and 11 pm, New George's, 842 Fourth St., San Rafael. 457-1515.
■ **Psychefunkapus** With The Almighty Senators. 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.
■ **The Residents** See Fri/22.
■ **Roma & James Campbell Live Jam** See Fri/22.
■ **Katie Rose** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.
■ **Roulette** With Teazer, Dorian Grey and Frenzy. 9 pm, The Stone, 412 Broadway, SF. 391-8282.
■ **Annie Sampson & Blues Power** With Pennsylvania Mahoney & her Safe Sextet. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
■ **Otis Scarecrow** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.
■ **Will Scarlett** With Steve Mann and Big Boy Once. 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.
■ **Silver, Platinum & Gold** See Fri/15.
■ **Clarence 'Guitar' Sims** With the Troyce Key Big Blues Band. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl. 655-6661.
■ **Sister Strange** 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.
■ **Stevie Siletto** With The Medicine Men. 10 pm, El Rio, 3158 Mission, SF. 282-3325.
■ **The Tapp** 9:30 pm, 19 Broadway, Fairfax. 459-1091.
■ **Bruce Tetley** Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
■ **Tornados** See Fri/22.
■ **Victim's Family** With Less Is Moore. 10:30 pm, Chatterbox, 853 Valencia, SF. 821-1891.
■ **Viva Brasil** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.
■ **Butch Whacks & his Glass Packs** Presented by Old Blues Rugby Club. 9 pm, Rheem Theatre, 350 Rheem, Moraga. 378-1490.
■ **White Trash Debutants** With the Ramonas and Mermald Tattoo. 9:30 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190.
■ **Zasu Pitts Memorial Orchestra** 9 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.

24/Sunday

■ **Beltane Fire** With the Jackson Saints. 4:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.
■ **Blues Per Square Inch** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
■ **Brazen Hussy & the Blue Hearts** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
■ **Jorge Carioca & Friends** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657. (Also Mon/25-Tues/26.)
■ **Carlos Waterfront Jam Session** 3-7 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
■ **Clan of Crow** 10:30 pm, Chatterbox, 853 Valencia, SF. 821-1891.
■ **Chris Cobb Band** 3:30 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
■ **Joe Ellis & Friends** 3 pm, The Ramp, 855 China Basin, SF. 621-2876.
■ **Grupo Sinigual** Theatre Rhinoceros benefit. 4-8 pm, El Rio, 3158 Mission, SF. 282-3325.
■ **Intense** With Drunk N' Disorderly and Wig Torture. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.
■ **Lisa Kindred Band** 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.
■ **Dave Mahally Quartet** 10 pm, The Albion, 3139 16th St., SF. 552-8558.
■ **The Mile High Band** With Louis Madison. 8:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl. 655-6661.
■ **John Mooney** 7:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.
■ **Johnny Nitro and the Doorslamers** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.
■ **Open Entertainment Jam** 4-8 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.
■ **'Paradise in the Jungle'** 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
■ **The King Perkoff Band** 4-8 pm, The Saloon, 1232 Grant, SF. 989-7666.
■ **Jerry Rawls & the Mojo Band** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
■ **The Residents** See Fri/22.

■ **The Sky** 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.
■ **Spirit of '29** Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

25/Monday

■ **Blue Monday Jam** With Chuck Day. 9:30 pm, 19 Broadway, Fairfax. 459-1091.
■ **Blues Jamm Session** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
■ **Bo Grumpus** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
■ **B.B. Breece** 3:30 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
■ **Jorge Carioca & Friends** See Sun/24.
■ **Eugene & the Bluejeans** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
■ **Barbara Gaines & Joe Mattox** 9 pm, Rasselas, California and Divisadero, SF. 567-5010.
■ **Lisa Kindred Band** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.
■ **Lovers & Strangers** With Wicked Skipper and Freesinger & Son. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
■ **Open Mike** With David Grossman. 9 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.
■ **Perkon** 10:15 pm, Berkeley Square, 1333 University, Berk. 849-3374.
■ **Solid Senders** With Linda Tillery. 8:30 pm, Slim's, 333 11th St., SF. 621-3330.
■ **Spirit Children of Texas** 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.
■ **Mark Stanley** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.
■ **Luther Tucker** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

26/Tuesday

■ **Bruce Breece** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.
■ **Jorge Carioca & Friends** See Sun/24.
■ **Lamar Chase & Henry Smith** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
■ **Circle Arts** Open mike. 9:30 pm, The Albion, 3139 16th St., SF. 552-8558.
■ **Dinosaur Jr.** With The Fluid. 10 pm, Kennel Club, 628 Divisadero, SF. 931-1914.
■ **The Fabulous Bud E. Love Show** 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
■ **The Grateful Beetles** With George Michalski. 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.
■ **The Grinders** 8 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.
■ **Carlos Guitarios** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
■ **Open Mike** Music, poetry, comedy and performance. Signups at 6:45 pm, show at 7 pm, 509 Cultural Center, 509 Ellis, SF. 346-1308.
■ **Phoenix Ironworks** 8:30 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.
■ **The Plaids** 3:30 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
■ **Songwriters' Showcase** Featuring Ira Marlowe, David Rae and David Grossman. 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.
■ **Mark Stanley** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.
■ **Patrick Wingham & Others** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.
■ **Mitch Woods** 9 pm, That's Ritch, 330 Ritch (near Brannan and Third St.), SF. 896-1988.

27/Wednesday

■ **Frank Biner & Soul Patrol** 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl. 655-6661.
■ **Eugene Blacknell & the New Breed** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.
■ **Stu Blank & Co.** 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.
■ **Blues Jam** With Paul Dunn. 9 pm, Jack's Bar, 1601 Fillmore, SF. 567-3227.
■ **Butthole Surfers** 10:30 pm, I Beam, 1748 Haight, SF. 688-6023. (Also Thurs/28.)
■ **Crosscut** 3:30 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
■ **Dangerous Toys** With Junkyard and TYR. 9 pm, The Stone, 412 Broadway, SF. 391-8282.
■ **Fabulous Thunderbirds** With The Snakes. 9 pm, Slim's, 333 11th St., SF. 621-3330. (Also Thurs/28.)
■ **Fuzz Club** 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.
■ **Gino & the Hawks** 9 pm, That's Ritch,

CRITIC'S CHOICE/Movies

Tales From the Gimli Hospital

Guy Maddin's Winnipeg-made oddity, which premiered at this year's San Francisco International Film Festival, is by turns fun, baffling and disgusting. The *Eraserhead* crowd should love it, but I was more drawn to *Gimli* than I've ever been to David Lynch's cult classic. In crude black and white, two children visit their hospitalized mother and hear stories of the friendship and jealousies of two former patients, Einar and Gunnar, who had the plague. Intermixed are a water ballet, barbaric hospital procedures, a band of pipers, necrophilia and a wrestling match in which men tear at each other's buttocks. In short, someone for almost everything; but if you don't think you'll like it, you probably won't.

— Steve Warren

■ **Tales from the Gimli Hospital.** Saturdays at midnight. Strand Theater, 1127 Market, SF. 621-2227.

ACTOR MICHAEL GOTTU



330 Ritch (near Brannan and Third St.), SF. 896-1988.

■ **The Hula Sisters** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Industrial Rain Forest** With Voodoo Dolls. 10:15 pm, Berkeley Square, 1333 University, Berk. 849-3374.

■ **Curtis Lawson** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

■ **Celia Malheiros & Friends** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

■ **Linda Perry** 10:30 pm, Female Trouble at the Nightbreak, 1821 Haight, SF. 221-9006.

■ **Rahman** 8:30 pm, Caffé Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

■ **Rankin' Scroo & Ginger** With Raskidus and Boom Shaka. 10 pm, Kennel Club, 628 Divisadero, SF. 931-1914.

■ **Katie Rose** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

■ **Diana Ross** 8 pm, Shoreline Amphitheatre, 1 Amphitheatre Parkway, Mountain View. 762-BASS.

■ **Rudy Honeymoon** 8-11 pm, Julie's Supper Club, 1123 Folsom, SF. 861-0707.

■ **Mike Shapiro Jam Session** 8 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **Shattered Chalice** 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

■ **The Sky** 9:30 pm, The Hill, 4100 Redwood, Oakl. 530-7260.

■ **Lavay Smith & the Red Hot Skillet Lickers** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

■ **The Stupeds & The Idiettes Dumb Songs Festival** 7:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

■ **Sarah T. Blues Band** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

■ **Russ Tolman** With Alan & Sam (ex-Catheds). 10 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Luther Tucker Blues Jam** 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.

■ **World Entertainment War** With Corporate Humor. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

28/Thursday

■ **The Bunyups** 10 pm, El Rio, 3158 Mission, SF. 282-3325.

■ **Butthole Surfers** See Wed/27.

■ **Buzzard Song** With John Maxwell, Karin Akin and Andy Padlot. 9 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8306.

■ **Catch the Bucket** 10:15 pm, Berkeley Square, 1333 University, Berk. 849-3374.

■ **Lamar Chase Band** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

■ **Vickie Coleman & the Fat City Band** 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

■ **The Dinos** 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

■ **D.O.A.** With Stevie Sinatra, Naked Lady Wrestlers and Captain Moostache. 9 pm, Covered Wagon Saloon, 917 Folsom (at Fifth St.), SF. 974-1585.

■ **Eugene & the Bluejeans** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

■ **The Fabulous Bud E. Love Show** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

■ **Fabulous Thunderbirds** See Wed/27.

■ **52nd Cousin** 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

■ **Guardian** With Kaptain Krunch and Rockbound. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

■ **Hired Gun** 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **Native Tongues** With Different Touch. 9 pm, Amella's, 647 Valencia, SF. 552-7788.

■ **Neto** 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

■ **Pennsylvania Mahoney & her Safe Sextet** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

■ **Diana Ross** 8 pm, Concord Pavilion, 2000 Kirker Pass Rd., Concord. 762-BASS.

■ **Jerry Sheffer** 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.

■ **Smokey Logg** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Spatula Ranch** With The Medicine Men. 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.

■ **Beverly Stovall Blues Band** With Ted Butler and Alvin Sykes. 9:30, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.

■ **Swamp Thing** 10 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Sara T. & the Night Lights** 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.

■ **Ron Thompson & Mark Naftalin** 3:30 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Too Slim & the Taildraggers** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

■ **Verbal Abuse** With Mordred and Potential Threat. 9:30 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190.

■ **Viva Brasil** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

■ **Whack & Dangle** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

■ **Mitch Woods** 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

■ **Work Force** With Silhouette, First Memory and Title Fitt. 9 pm, The Stone, 412 Broadway, SF. 391-8282.

Spoken Word

A selective guide to readings, lectures and other spoken word events in the central Bay Area.

22/Friday

■ **Caribbean Poetry** The heritage of Bob Marley and others, with readings from French, Spanish and English contemporary poets. 7:30 pm, Fort Mason Center, Building D, Room 270 second floor, Buchanan at Marina, SF. 776-6602.

■ **Barbara Ehrenreich** Speaking on her new book, *Fear of Falling: The Inner Life of the Middle Class*. 7:30 pm, Modern Times Bookstore, 968 Valencia, SF. 282-9246.

■ **Ronald Johnson** Caterer, poet and restaurant owner Johnson signs his newest book, *Simple Fare: Rediscovering the Pleasures of Humble Food*. 2 pm, Black Oak Books, 1491 Shattuck, Berk. 486-0689.

■ **Larry Nivan** Nivan speaks on "The Real Dream Park — the International Fantasy and Game Society," and signs copies of his recent books, *Dark Carnival Fantasy* and *Science Fiction Bookstore*, 2978 Adeline, Berk. 845-7757.

continued next page

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Friday, September 22
4-6pm **VICKIE & THE CONVERTIBLES** (dues)
9-11pm **BROTHER BUZZ** (dues)
Saturday, September 23
12-3pm **BRUCE TETLEY** (dues)
4-6pm **BRAZEN HUSSY & THE BLUE HEARTS** (dues)
9-11pm **ANNIE SAMPSON & STEVIE GURR** (dues)
Sunday, September 24
12-3pm **SPIRIT OF '29** (dues)
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Tues Sept. 26 • 8:30 pm • \$8
Coming: George Robert Quintet
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Fri. Sept. 22 **ERIC & SUZY THOMPSON** Described by Bay Guardian critic Derk Richardson as "A backwoods Tuck & Patti" this eclectic duo covers all ground from Cajun to acoustic Blues to old time country music. \$7 adv./\$8
Sat. Sept. 23 **MADLINE EASTMAN & BRUCE FORMAN** One of the classiest, most musical Jazz vocalists joins one of the most exciting Jazz guitarists (of the time for a special performance) \$8 adv./\$9
Sat. Oct. 7 **David Hykes** (from the Harmonic Choir)
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continued from previous page

■ **'The Political Legacy of the Black Panther Party'** A forum with Johnny Spain, Johnna Abron, Reginald Major and Kwame M.A. Somburu. 8 pm, 3435 Army, room 308, SF. 821-0458.

23/Saturday

■ **Judith Abrahams** Performance/rap rock artist Abrahams performs with the cappella group Shocking U. 8:30 pm, 509 Cultural Center, 509 Ellis at Leavenworth, SF. 346-1308.

■ **Dr. Janusz Onyszkiewicz** Onyszkiewicz, Lech Walesa's representative,

speaks on "Poland: Transition from Totalitarianism to Democracy?" 5 pm, Polish Arts and Culture Foundation, 1270 Sutter, SF. 474-7070.

■ **Shakuhachi and Zen** A lecture-demonstration by John Singer. 7:30 pm, Empty Gate Zen Center, 1800 Arch, Berk. 528-8834.

24/Sunday

■ **Henry Clark** Clark speaks on "Black and Latino Communities' Struggles Against Toxic Pollution." 7:30 pm, 2489 Mission, Room 28, SF. 821-6545.

■ **Friends of Photography** A Gallery

Talk with John Bloom on "Nature and Culture: Conflict and Resolution in Contemporary Photography." 1:15 pm, Ansel Adams Center, 250 Fourth St., SF. 495-7000.

■ **'Illuminations Reader' Benefit** A benefit reading at 4 pm, potluck supper at 6 pm and open round reading at 7 pm, featuring Ed Bullins, Tim Holt, Norm Moser, Mort Felix, H.D. Moe, Tom Parkinson and Dan Langton. 2110 Ninth St., Berk. Tickets at the door.

■ **Tracy Kidder** Kidder discusses her new book, *Among Schoolchildren*. 8 pm, Black Oak Books, 1491 Shattuck, Berk. 486-0689.

■ **Klipschutz** Adam Cornford hosts Klipschutz and others in "Bookparty: End of the Century Press." 3-8 pm, Small Press Traf-

fic, 3599 24th St., SF. 285-8394.

■ **LAB Reading Series** Writers Mira Pasikov and Barbara Jamison read from their work. 7:30 pm, The Lab, 1805 Divisadero, SF. 346-4063.

■ **Poetry Above Paradise** H.D. Moe and Ivan Arguelles put together "some of the strangest words imaginable," and an open mike follows. 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

■ **Poetry at the Press Club** Featuring Tom LeBlanc. 2 pm, Press Club of San Francisco, 555 Post, SF. 296-0915.

25/Monday

■ **'Art and Censorship'** A slide-discussion with photographer Andres Serrano. 8 pm, Mexican Museum, Building D, Fort Mason Center, Buchanan at Marina, SF. 441-0445.

■ **Bay Area Women Music** Seven staffers from Bill Graham Presents speak on concert production. 6:30 pm, Hyatt on Union Square, near Geary and Powell, SF. 538-0799.

26/Tuesday

■ **Exploring the Universe** This new lecture series kicks off with NASA official Dr. David Morrison talking on the Voyager/Nep- tune encounter. 7:30 pm, California Academy of Sciences, near Eighth Ave. and Kennedy, Golden Gate Park, SF. 750-7129.

■ **Elizabeth George** George reads from her new book, *Payment in Blood*. 6 pm, A Clean Well-Lighted Place for Books, 601 Van Ness, SF. 441-6667.

■ **'A Naturalist's Antarctica'** A slide-talk by Oceanic Society expedition leader Marc Webber on Antarctica. 7 pm, Gatehouse, Fort Mason Center, Buchanan at Marina, SF. 441-1106.

■ **Open Mike** A weekly open mike for readings, music and comedy. Signups at 6:45 pm, readings 7-8:30 pm, 509 Cultural Center, 509 Ellis, SF. 346-1308.

■ **David Payne** Payne reads from *Early from the Dance*, a novel about coming of age in the South. 8 pm, Black Oak Books, 1491 Shattuck, Berk. 486-0689.

■ **Poetry Open Mike** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

27/Wednesday

■ **'Birds, Apes and Us'** Dr. Charles Sibley talks on "Reconstructing Ancient

Histories from DNA Composition." 2 pm, Knuth Hall, Creative Arts Building, SF State University, 1600 Holloway (at 19th Ave.), SF. 338-1665.

■ **Xam Cartier** Author Cartier discusses progressive fiction in American literature. Reservations required. 7:30 pm, Headlands Center for the Arts, Building 944, Fort Barry, Golden Gate National Recreation Area, Marin County. 331-2787.

■ **'Five Fingers' Reading** Poets Denis Newman and Sarah Blake read tonight. An open mike follows. 7:30 pm, Cafe Cafe, 1854 Divisadero (at Pine), SF. 929-1705.

■ **Friends of Photography** A Gallery Talk by David Featherstone on "Sir John Herschel and the Camera Lucida." 12:15 pm, Ansel Adams Center, 250 Fourth St., SF. 495-7000.

■ **'The Human-Animal Bond'** The Dolphin Network and The Delta Society present this meeting entitled "What Is the Human-Animal Bond?" 7 pm, 3220 Gallery, 3220 Sacramento at Presidio, SF. 931-2593.

■ **Terry McMillan** McMillan reads from her new work, *Disappearing Acts*. 8 pm, Black Oak Books, 1491 Shattuck, Berk. 486-0689.

■ **Poetry at Cody's** This week, George Benet and Andy Clausen read. 8 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

■ **'Women in A Changing Society'** Rachel Biale, author of *Women and Jewish Law*, looks at women in this transitional society. 7:30 pm, Berkeley/Richmond Jewish Community Center, 1414 Walnut, Berk. 848-1237.

28/Thursday

■ **East Bay Green Alliance** Joanna Macy speaks on "Despair and Personal Power in the Environmental Age." 7:30 pm, Unitas House, 2700 Bancroft at College, Berk. 549-1011.

■ **Harlan Ellison** A talk with science fiction author Ellison. 8 pm, Herbst Theatre, Van Ness and McAllister, SF. 558-3770.

■ **'Expressing Your Sexual Self'** A talk by Bay Guardian columnist Isadora Almar. 7 pm, Planetree Health Resource Center, 2040 Webster, SF. 923-3680.

■ **Judy Freespirit** Bay Area writer Freespirit reads from *Keeping It in the Family*. 7:30 pm, Old Wives' Tales, 1009 Valencia, SF.

■ **'Live Poets Society'** A weekly poetry workshop. 6:30 pm, room 1154, State Building, 350 McAllister, SF.

■ **Nicholas Nixon** Photographer Nixon and New York MOMA photography curator Peter Galassi give a talk. 7:30 pm, Green Room, Veterans Building, Van Ness at McAllister, SF. 431-5400.

■ **Salima Rashida** Performance artist Rashida and poet Mymalene Nabli perform. 8:30 pm, 509 Cultural Center, 509 Ellis, SF. 346-1308.

■ **Speaking of Music** The Exploratorium's Speaking Music series kicks off with American composer Alvin Curran. 8 pm, Exploratorium, 3601 Lyon (at Bay), SF. 561-0360.

■ **Torsiello Gallery Poetry Series** An open reading. Signups at 7:15 pm, reading at 8 pm, The Coffee Mill, 3363 Grand, Oakl. 465-3236.

Theater

Complete listings for local and touring theatrical productions in the central Bay Area. Capsule reviews by Misha Berson and Steve Warren.

Preview

■ **Much Ado About Nothing** Michael Addison directs this Berkeley Shakespeare Festival production. Previews Wed/20-Thurs/21. Opens Fri/22. Plays Wed-Sat. at 8 pm, with matinees Wed and Sun. at 2 pm. Through Oct. 15. Julia Morgan Theatre, 2640 College, Berk. 525-8844.

■ **In New England Winter** An Obie Award-winning play by Ed Bullins, directed by Vern Henderson. Previews Fri/22. Opens Fri/30. Plays Fri-Sat. at 8 pm and Sun. at 3:30 pm. Through Nov. 5. BMT Theatre, 3629 San Pablo, Emeryville. 654-6172.

■ **Will of the People** A new play by Paul Finocchiaro based on events surrounding the Hart kidnapping in San Jose in 1933. Previews Wed/27. Opens Thurs/28. Plays Wed-Sat. at 8 pm. Through Oct. 28. Climate Theatre, 252 Ninth St., SF. \$9-\$11; \$15 opening; \$7 preview. 626-9196.

Opening

■ **The Pinter Sketches** The Open Wing Theatre Company gives a rare performance of these 11 short sketches by Harold Pinter. Opens Fri/22. Plays Fri-Sat. at 8 pm. Through Oct. 7. Collins Hall Theatre, 420 29th Ave., SF. \$5-\$7. Tickets at the door.

■ **A Fairy Tale Odyssey** Young Performers Theatre presents this one-woman show with a collage of 20 classic fairy-tale characters, written and performed by Matilda Kunin. Opens Sat/23. Plays Sat-Sun. at 1 pm. Through Oct. 8. Young Performers Theatre, Building C, room 300, Fort Mason Center, Buchanan at Marina, SF. \$4-\$6. 346-5550.

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- + M -
☐ Means yes or mostly yes
☐ Means maybe or uncertain
☐ Indicates no or mostly no

Follow these instructions: Answer each question as to how you feel RIGHT NOW.

FILL IN THE FOLLOWING:

Name _____
Phone _____ Bus. Phone _____
Address _____
City _____ State _____ Zip _____
Age _____ Occupation _____
Date _____ Sex _____

START HERE:

- + M -
1. Do you make thoughtless remarks or accusations which you later regret?
 2. Is it hard on you when you fail?
 3. When others are getting rattled do you remain fairly composed?
 4. Do you find yourself being extra active for periods lasting several days?
 5. Do you browse through railway timetables, directories or dictionaries just for pleasure?
 6. Do you resent the efforts of others to tell you what to do?
 7. When asked to make a decision would you be swayed by your like or dislike of the personality involved?
 8. Is it normally hard for you to "own up and take the blame"?
 9. Do you intend two or less children in your family even though your health and income will permit more?
 10. Do you have a small circle of close friends rather than a large number of friends and speaking acquaintances?
 11. Are your actions considered unpredictable by others?
 12. Do you often sing or whistle just for the fun of it?
 13. Do you get occasional twitches of your muscles when there is no logical reason for it?
 14. Does "everything" seem glorious to you even though you are aware of some things that should be changed?
 15. Would you prefer to be in a position where you did not have the responsibilities of making decisions?
 16. Would you rather give orders than take them?
 17. Do the affairs of other people interest you very much?
 18. Do you put quite a few depreciations of others into your conversation?
 19. Do you consider too much money is being spent on social security?
 20. Are you considered warm-hearted by your friends?
 21. Do you act impulsively rather than deliberately?
 22. Do you make efforts to get others to laugh or smile?
 23. Is your voice quite varied rather than calm?
 24. Can your world "cave in on you" without your being upset?
 25. Do you say little except in response?
 26. Are you strict in the matter of discipline rather than being easy going?
 27. Are you readily interested in other people's conversation?
 28. Do you refrain from complaining when the other person is late for an appointment?
 29. When hunting or fishing do you feel concern for the pain you inflict on game, live bait or fish?
 30. Do you find it easy to express your emotions?
 31. Are you generally careless of accepted rules for protecting your health?
 32. Are you sometimes considered by others a "spoil sport" or "wet blanket"?
 33. When unexpected things happen do some of your muscles have jerking motions?
 34. Are you constantly happy even though there is no real reason for it?
 35. Do you speak slowly?
 36. Would you admit you were wrong just to keep the peace?
 37. Do you give a judgment only after looking at the pros and cons?
 38. Do you consider there are other people who are definitely unfriendly towards you & work against you?
 39. Are you normally considerate in your demands on your employees, relatives and friends?
 40. Do you have only a few people of whom you are really fond?
 41. Do you take reasonable precautions to prevent accidents?
 42. Do you speedily recover from the effects of bad news?
 43. Does the idea of talking in front of people make you nervous?
 44. Do you ever get a "dreamlike" feeling towards life when it all seems unreal?
 45. Do you "circulate around" at a social gathering?
 46. Do you often keep your opinions to yourself because they do not seem important enough to tell others?
 47. Do you sometimes think others are looking at you or talking about you, when they are really not doing so?
 48. When you criticize, do you at the same time try to encourage?
 49. If you saw an article in a shop which was obviously mistakenly marked lower than its correct price, would you try to get it at that price?
 50. Do some people consider you to be cheerful?
 51. Do you get into trouble occasionally?
 52. Does life seem worthwhile?
 53. Do you have a particular hate or fear?
 54. Do you spontaneously give things away even though you have a use for them?
 55. Do you prefer to be an onlooker rather than participate in any active sport?
 56. Are you so sure of yourself that you sometimes annoy others?
 57. Do you find it easy to be impartial?
 58. Do you completely condemn a person because he is a rival or opponent in some aspect of your relations to him?
 59. Have you a definitely set standard of courteous behavior in front of other members of your family?
 60. Does emotional music have quite an effect on you?
 61. Would you "buy on credit" with the hope that you can keep up payments?
 62. Do you often "sit and think" about death, sickness, pain and sorrow?
 63. Do you remain upset for some time following an accident or other disturbing incident?
 64. Do you head onto things for which you have no real use?
 65. Can you "start the ball rolling" at a social gathering?
 66. Are you rather indifferent to maintaining the dignity of your job or place in life?
 67. When hearing a lecture, do you sometimes experience the idea that the speaker is referring entirely to you?
 68. Do you give much time in your conversation to the criticism of people and things?
 69. Do you consider the good of all concerned rather than your own personal advantages?
 70. Are you openly appreciative of beautiful things?
 71. Do you make plans well in advance of an event and then carry them out?
 72. Do you often ponder on past misfortunes?
 73. Does "external noise" rarely interfere with your concentration?
 74. Do you sometimes give away articles which, strictly speaking, do not belong to you?
 75. Do you pay less attention to things going on around you than most people?
 76. Are you sometimes considered overbearing?

- + M -
77. Are you inclined to be jealous?
 78. Do you accept criticism easily without resentment?
 79. Do you consider the modern prisons without bars system "doomed to failure"?
 80. Do you greet people cordially?
 81. Do you tend to put off doing things and then discover that it is too late?
 82. Does the youth of today have more opportunity than that of a generation ago?
 83. Are you usually undisturbed by "noises off" when you are trying to rest?
 84. Do you throw things away only to discover that you need them later?
 85. Is it easy for you to get yourself started?
 86. Would you give up easily on a given course if it were causing you a considerable amount of inconvenience?
 87. Are there some things about yourself on which you are touchy?
 88. Do you rarely suspect the actions of others?
 89. When you see someone in pain are you sympathetic enough as to want to do something about it?
 90. Do you live the kind of life where you have only a few expressions of enthusiasm?
 91. Do you break out in more explosive words or actions than would be expected from the cause?
 92. Do you sometimes wonder if anyone really cares about you?
 93. Do you bite your fingernails or chew objects?
 94. Do you sometimes feel compelled to repeat some interesting item or habit?
 95. Are your interests and activities modified somewhat by someone else's?
 96. Do you turn down responsibility because you doubt your fitness to cope?
 97. Are you prejudiced in favor of your own school, college, or club?
 98. If you have a disagreement, do you think as well of the person afterwards?
 99. If you were invading another country, would you feel sympathetic towards conscientious objectors in this country?
 100. Is your facial expression varied rather than set?
 101. Can you be a stabilizing influence when others get panicky?
 102. Would it take a definite effort on your part to consider the subject of suicide?
 103. Do you ever get a single thought which hangs around for days?
 104. When you have an opinion can you simply state it without outlining how you arrived at it?
 105. Are you a slow eater?
 106. Would you consider yourself energetic in your attitude towards life?
 107. Are you scientific in your thinking?
 108. Is it hard to please you?
 109. Would you stop and find out whether a person needed help even though they had not directly asked for it?
 110. When passing a beautiful child do you avoid showing interest rather than looking and smiling?
 111. Do you pay your debts and keep your promises when it is possible?
 112. Does a minor failure on your part really trouble you?
 113. Do you sleep well?
 114. Do you sometimes feel you talk too much?
 115. Do you prefer to take a passive role in any club or organization to which you belong?
 116. Do you seek to have your own way rather than being likely to give in to the wishes of others?
 117. Is your opinion influenced by looking at things from the standpoint of your education, experience or occupation?
 118. Do you usually criticize a film or show that you see or a book that you read?
 119. Would you use corporal punishment on a child aged 10 if it refused to obey you?
 120. Do you smile much?
 121. Do you often make tactless blunders?
 122. Do you remember illness or pain for some time?
 123. Do you ever get disturbed by the noise of the wind or a "house settling down"?
 124. Do you get very ill at ease in disordered surroundings?
 125. Provided the distance was not too great, would you still prefer to ride than walk?
 126. Do you try to convert others to your ideas about several subjects on which you are not an expert?
 127. Are personal interests unable to sway you from sound decisions?
 128. Do you get frustrated at not being able to do something, rather than finding a substitute activity or system?
 129. Have you made more than one loan which you were persuaded to do against your wishes and were never repaid?
 130. When recounting some amusing incident, can you easily imitate the mannerisms or the dialect in the original incident?
 131. Do you frequently take actions, even though you know your own good judgment would indicate otherwise?
 132. Do you often feel depressed?
 133. Are you aware of any habitual physical mannerisms such as pulling your hair, nose, ears and such like?
 134. Does disorder bother you so much that you feel you must take immediate and drastic action against it?
 135. Do you sometimes get quite exhilarated?
 136. Can you accept defeat easily without the necessity of "swallowing your disappointment"?
 137. Can you see things from someone else's point of view when you wish to?
 138. Do you rarely express your grievances?
 139. Are you in favor of color bar and class distinction?
 140. Would you rather be with adults all the time rather than with children part of the time?
 141. Can you quickly adapt to new conditions and situations even though they may be difficult?
 142. Are you sometimes completely unable to enter the spirit of things?
 143. Do some noises "set your teeth on edge"?
 144. Do you work in "spurts," being relatively inactive and then furiously active for a day or two?
 145. Do you frequently stay up late?
 146. Does the number of incomplete jobs you have on hand bother you?
 147. When voting, do you study the candidates and issues, rather than voting the same party straight?

- + M -
148. Do you consider the best points of most people and only rarely speak slightly of them?
 149. Do the "petty foibles" of others make you impatient?
 150. Do people enjoy being in your company?
 151. Do you usually carry out assignments promptly and systematically?
 152. Do you laugh or smile quite readily?
 153. Do children irritate you?
 154. Can you quietly watch another work, without feeling you must insist on helping when they indicate they would rather do it themselves?
 155. Are you less talkative than your associates?
 156. Are you definite and emphatic in voice and manner?
 157. Do you place too high an importance on your own interests and fields of knowledge in comparison to others?
 158. Do you suspect someone does not like you and criticizes you to others?
 159. Would you assist a fellow traveler rather than leave it to the officials?
 160. Are you cordial only to close friends, if at all?
 161. Do you quickly return to normal rather than being disturbed for a while after seeing a tragic movie or play?
 162. Does some inferiority make you feel sad?
 163. Is it easy for you to relax?
 164. When you "really want to do something," do you feel your desires are paramount to all opposition?
 165. Do you attempt to "start things in your area"?
 166. Do you feel strongly convinced of the correctness of your opinions when in a controversy, excluding those subjects about which you are an expert?
 167. Do you find it annoying if have any criticism made of you, even though it is justified and from which you could profit?
 168. Having settled an argument, do you continue to feel disgruntled for a while?
 169. Would you stand by and fail to protect some animal from needless suffering?
 170. Do you give a kiss, hug, pat on the back or otherwise manifest pleasure in meeting friends you haven't seen for some time, rather than just being polite?
 171. Do you find it hard to get started on a task that needs to be done?
 172. Is the idea of death, or even reminders of death, abhorrent to you?
 173. Do you sometimes get so frightened or apprehensive that you have physical reactions?
 174. Do you find yourself "going off in all directions at once"?
 175. Could someone else consider that you were really active?
 176. Is your opinion of your abilities less than the facts warrant?
 177. Do your emotions sway your judgment much?
 178. If you lose an article do you get the idea that "someone must have stolen or mislaid it"?
 179. Are you opposed to the "probation system" for criminals?
 180. Are you friendly in voice, attitude and expression?
 181. Do you "stand up" well under difficult situations?
 182. Do you feel upset about the fate of war victims and political refugees?
 183. Do you spend much time on "needless worries"?
 184. Does life seem rather vague and unreal to you?
 185. Do you frequently find yourself "waiting" for something to happen instead of taking action?
 186. If you thought someone was suspicious of you and your actions, would you tackle them on the subject, rather than leave them to work it out?
 187. In a disagreement do you find it hard to understand how the other person fails to see your side and thus agree with you?
 188. Do you spend very little if any time grumbling about the conditions of your work?
 189. Are you usually truthful to others?
 190. Do mere acquaintances appeal to you for aid or advice in their personal difficulties?
 191. Do you spend too freely in relation to your income?
 192. Do you sometimes feel that your age is against you (too young or too old)?
 193. Can you take a "calculated risk" without too much worry?
 194. Do you have spells of being sad and depressed rather than staying at the same level?
 195. Do others push you around?
 196. Do you tend to hide your feelings?
 197. Do you make allowances for your friends where with others you might judge more severely?
 198. Are you frequently dismayed by the actions of others not being able to understand their duplicity or stupidity?
 199. If you were involved in a slight car accident would you really take the trouble to see that any damage you did was made good?
 200. Do you consider you have many warm friends?

When you're done with the questionnaire please fold and place in a stamped envelope and mail to this address:

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Sunday, October 8, 8:00 p.m.

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Jin Hi Kim and Henry Kaiser

Sunday, October 15, 8:00 p.m.

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continued from page 80

Ongoing

■ **Fool for Love** A Sam Shepard drama about two lovers, presented by North Beach Repertory. Plays Thurs.-Sat. at 8 pm. Through Sept. 30. Banducci's Hungry Id, 391 Broadway at Montgomery, SF. \$10. 441-4084.

■ **The Lion in Winter** James Goldman's tragi-comic portrait of King Henry II, Eleanor of Aquitaine and their defiant offspring. Plays Fri.-Sat. at 8:30 pm with selected Sun. matinees. Through Sept. 30. Masquers Playhouse, 105 Park Place, Point Richmond. \$6. 232-4031.

■ **Pantaglieze** Theatre Telos presents Michel De Ghelderode's 1929 farce about a young innocent's descent into a universe of rogues, knaves and fools. Plays Wed.-Sat. at 8 pm and Sun. at 7 pm. Through Sept. 30. Intersection for the Arts, 766 Valencia, SF. \$8-\$10. 626-3311.

■ **I'm Not Rappaport** Two irascible geezers, one black and one white, share a Central Park bench and slowly, reluctantly face the indignities of old age together. In lesser hands it could have been pure-grade urban schmaltz. But Herb Gardner's Tony-winning play has grit as well as heart, and so do the lead performances here by a crusty Nehemiah Persoff and a convincingly elderly Ben Vereen. It says a bit in the overwritten second act, but if you want to see aging dealt with humorously and honestly, this is a production well worth seeing. (Misha Berson) Plays Tues.-Thurs. at 8 pm, Fri.-Sat. at 8:30 pm and Sun. at 7 pm, with matinees Sat.-Sun. at 2:30 pm. Extended through Oct. 1. Theatre on the Square, 450 Post, SF. \$20-\$28. 433-9500.

■ **A Midsummer Night's Dream** The San Francisco Shakespeare Festival's solid, enjoyable production captures the lights but not the shadows in this comic roundelay of mismatched lovers in fairyland. Staged outdoors in Golden Gate Park, the setting presents an acoustic challenge for the actors, and not all have the vocal equipment to meet it. But, listen: It's free, it's fun, it's Shakespeare, it's fresh air. Just be sure to come early, and bring fog gear. (Misha Berson) Plays Wed.-Sun. at 1:30 pm. Through Oct. 1. Liberty Meadow in Golden Gate Park, off Arguello and JFK near the Flower Conservatory, SF. Free. 221-0642.

■ **Twelfth Night** The New Shakespeare Company presents its production of *Twelfth Night*. Plays Sun. at 2 pm. Through Oct. 1. Sunken Meadow, behind the de Young Museum, Golden Gate Park, SF. Free. 668-9374.

■ **Girls With Attitude** An adaptation of Moliere's *Les Precieuses Ridicules*, presented by Venture Productions. Plays Fri.-Sun. at 8 pm. Through Oct. 7. La Val's Northside Subterranean Cabaret, 1834 Euclid, Berk. \$7. 540-7743.

■ **Josh Kornbluth's Daily World** A comic evening of storytelling, with live jazz accompaniment from the Bob Brumeloe Trio. Plays Thurs.-Sat. at 8 pm. Through Oct. 7. Zephyr Theater, 25 Van Ness, SF. \$11-\$15. 861-6895.

■ **Marry Me a Little** The ACT alumni group Encore Theatre Company presents this Stephen Sondheim musical review. Plays Wed.-Sat. at 8 pm and Sun. at 3 pm. Through Oct. 7. ACT Playroom, 450 Geary, SF. \$9-\$10. 566-4851.

■ **I Think It's Gonna Work Out Fine** Rhodessa Jones and Idris Ackamoor perform in this "rock'n'roll fable," a salute to pioneering R&B artists written in collaboration with Ed Bullins and directed by Brian Freeman. Plays Thurs.-Sat. at 10:30 pm and Sun. at 8 pm. Through Oct. 8. Climate Theatre, 252 Ninth St., SF. \$8.50-\$9. 626-9196.

■ **Lulu** Written by Frank Wedekind, translated and adapted by Roger Downey and directed by Sharon Ott, this German Expressionist drama concerns a street urchin with a sexual energy that drives men to destroy themselves. Plays Tues.-Sat. at 8 pm and Sun. at 2 and 7 pm. Through Oct. 14. Berkeley Repertory Theatre, 2025 Addison, Berk. \$18-\$25. 845-4700.

■ **Friedrich** A comedy based on the story of Friedrich von Steuben, a Prussian general who trained George Washington's troops in the art of war as well as the art of loving men. Plays Wed.-Sat. at 8 pm, with selected Sun. matinees. Through Oct. 15. Theatre Rhinoceros, 2926 16th St., SF. \$8-\$15. 861-5079.

■ **Modigliani** Dennis McIntyre's play about the life of Mannerist painter Amedeo Modigliani. Plays Thurs.-Sat. at 8 pm and Sun. at 2 and 7 pm. Through Oct. 15. Marin Theatre Company, 397 Miller, Mill Valley. \$10-\$22. 388-5208.

■ **Noises Off** May the farce be with you. In this boisterous hit comedy, Michael Frayn spoofs actors at their most childish, and celebrates them at their most gallantly daredevil. Frayn's intricate romp follows a tacky British acting company from kissy-poo dress rehearsal to backstage, mid-run warfare to end-of-tour shambles. As the camaraderie goes sour, the slapstick stunts get more murderous and hilarious. This top-notch moved-up production boasts almost exactly the same cast seen in its first stand at the Marin Theatre Company — and a fine cast it is, too. Richard Seyd again provides the nimble direction and traffic management. (Misha Berson) Plays Tues.-Sat. at 8 pm with matinees Sat.-Sun. at 2 pm and a

Sun. show at 7 pm. Through Oct. 15. Marines Memorial Theatre, Sutter at Mason, SF. \$16-\$22. 771-6900.

■ **Tales of the Lost Formicans** A dark comedy by Constance Congdon about aliens examining the rituals and artifacts of modern American culture. Plays Wed.-Sat. at 8 pm and Sun. at 7:30 pm. Through Oct. 15. Eureka Theatre, 2730 16th St., SF. \$11-\$17. 558-9898.

■ **Die Fledermaus** The Lamplighters present this musical fable. Plays Fri.-Sat. at 8 pm and Sun. at 2:30 pm (except Oct. 1). Through Oct. 21. Presentation Theater, 2350 Turk, SF. \$10-\$17. 752-7755.

■ **Guys and Dolls** The Island Players present this musical fable. Plays Fri.-Sat. at 8 pm with selected Sun. matinees. Through Nov. 4. Island Playhouse, 900 Santa Clara, Alameda. \$4-\$9. 521-6965.

■ **Bar None** A comedy-mystery that starts off like the senior play at Harvey Milk High School turns into a laugh riot when the audience gets into the investigation in the second act. It ain't art, despite some artful performances, but the long-running hit's a crowd-pleaser. (Steve Warren) Plays Thurs.-Fri. at 8 pm, Sat. at 7 and 9:30 pm and Sun. at 2 pm. Open-ended. Note new location: Mason Street Theater, 340 Mason, SF. \$18-\$20. 861-6895.

■ **Edith Stein** Arthur Giron's play can't decide what it wants to say about Stein, a bookish German Jew who became a Catholic nun, died in a Nazi concentration camp and was beatified by the Pope in 1987. The talky bio-drama wobbles between Stein's internal religious crises and the mounting horror of the Holocaust without fully clarifying either. A genuine spiritual radiance does come through here, however, in the luminous lead performance of Theresa Plakaitis. Her Edith Stein is always a fallible, compassionate human, never a plaster saint. (Misha Berson) Plays Wed.-Sat. at 8 pm and Sun. at 3 and 7 pm. Open-ended. Zephyr Theater, 25 Van Ness, SF. \$15.50-\$20. 861-6895.

■ **Greater Tuna** This compassionate satire of small-town Texas life barbecues bigots without robbing them of their humanity. Plays Mon.-Fri. at 8 pm and Sat. at 6 and 9 pm. Open-ended. Cable Car Theatre, 430 Mason, SF. \$15-\$19. 771-6900.

Closing

■ **The Lion in Winter** The Novato Community Players begin their 42nd season with this James Goldman play. Plays Fri.-Sat. at 8 pm. Through Sept. 23. Novato Community Playhouse, Machin and DeLong, Novato. \$5-\$8. 897-7073.

■ **Limbo** Electra Theatre Company presents this dark, surreal comedy of self-discovery by Karen Paull. Plays Fri.-Sun. at 8 pm. Through Sept. 24. Studio Eremos, in Project Artaud, 401 Alabama, SF. \$8. 621-8875.

■ **Bubbles in the Think Tank** This "Evening of Comedy by Elisa DeCarlo" is said to be more cabaret than theater, a collection of raunchy comic sketches written from a feminine perspective. Plays Mon.-Tues. at 9 pm. Through Sept. 26. EX Theatre, 366 Eddy, SF. \$6. 931-1094.

Short Runs

■ **Arsenic and Old Lace** Bud Cary's Old Radio Theatre broadcasts this production, taped live earlier this summer, in two parts. Plays Sat/23 and Sat/30 at 9 am. KALW, 91.7 FM.

■ **Clytemnestra, the wind is blowing** The Noh Oratorio Society presents this evening of Dada performance, including Tristan Tzara's *The Gas Heart*, Kurt Schwitters' *Anxiety Play* and other poetry and music. Plays Fri.-Sat. at 8 pm, through Sept. 23. Hatley Martin Gallery, 41 Powell, SF. \$10. 861-0560.

■ **Cube E** The Residents perform *Cube E* — *The History of American Music in Three E-Z Pieces*. Plays Thurs/21-Sun/24 at 8 pm, with additional shows Fri.-Sat. at 11 pm. Cowell Theater, Pier Two, Fort Mason Center, Buchanan at Marina, SF. \$20. 255-0333.

■ **The Marsh** A showcase series for new writers, directors and performers, this week featuring Mark Steger, Harvey Stein, Dorothy Anton and Bob Ernst. Plays Mon/25 at 8:30 pm. Hotel Utah, 500 Fourth St. at Bryant, SF. \$4. 421-8308.

■ **SF Playwrights' Center** The Center presents a staged reading of *RELATIVITY* — by Jane Goldsmith. Plays Fri/22 at 7:30 pm, Blue Bear Theater, Building D, room 255, Fort Mason Center, Buchanan at Marina, SF. \$2. Tickets at the door.

■ **Tamiko** An East-West love story, written by William J. Stiltz. Plays Fri.-Sat. at 8 pm and Sun. at 2 pm, through Sept. 24. Hillbarn Theatre, 1285 E. Hillsdale, Foster City. \$5. 349-6411.

■ **Voces Del Barrio** A music, theater, poetry and video presentation of Hispanic artists. Different players each night. Plays Fri/22-Sat/23 at 8:30 pm. Studio #4, 440 Potrero, SF. \$3. 863-0582.

■ **Willard Joins the Army** Theatre Unlimited presents this new play by Ron Jones about life in the army through the eyes of a developmentally disabled recruit. Plays Thurs/21 at 7 pm, Fri/22 at 3 and 8 pm and Sat/23 at 8 pm. Recreation Center for the Handicapped, 207 Skyline, SF. \$4-\$8. 665-4100.

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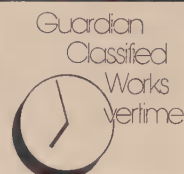
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is a quarterly feature of the Bay Guardian
with the next issue scheduled for
November 8th. The deadline for this
popular section is November 3rd.

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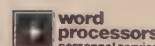
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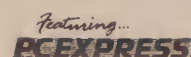
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86 SEPTEMBER 20, 1989 | THE SAN FRANCISCO BAY GUARDIAN

LEGAL NOTICES

is applying to the Department of Alcoholic Beverage Control for an On-Sale General (Eating Place) license to sell alcoholic beverages at 32 Ninth Street, San Francisco, CA 94103.

September 20, 1989 L-235002

ORDER TO SHOW CAUSE
FOR CHANGE OF NAME
NO. 900949

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of RAY C. ARTHUR JR., 4002 18th Street, San Francisco, CA 94114 for change of name.

Whereas the petition of Ray C. Arthur Jr. has been filed in court for an order changing his name from RAY C. ARTHUR JR. to RAY ANTHONY AMMIRATI; now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department X-4 on the 13th day of October, 1989, at 8:30 am, of said day to show cause why the application for change of name should not be granted. Dated August 22, 1989. Ollie Marie-Victoire, Judge of the Superior Court.

Aug. 30, Sept. 6, 13, 20, 1989 L-234702
FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 139028

The following person doing business as LA MILAGRA SIRENA STUDIOS, 1658 Pfeiffer Street, San Francisco, CA 94133; Sally (Sarah) Moore, 1658 Pfeiffer Street, San Francisco, CA 94133.

Registrant commenced business under the above fictitious business name on the date September 10, 1989. This business is conducted by an individual. Signed Sally Moore.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on September 11, 1989.

Sept. 20, 27, Oct. 4, 11, 1989 L-235005
FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 132466

The following person doing business as PORTRAITS BY POTRATZ, 610 3rd St., Suite 414, San Francisco, CA 94108; Julianna Potratz, 45 Carl Street, San

Francisco, CA 94117.
Registrant commenced business under the above fictitious business name on the date August 17, 1989. This business is conducted by an individual. Signed Julie Potratz.
This statement was filed with the County Clerk of the City and County of San Francisco, CA on August 18, 1989.

Sept. 13, 20, 27, Oct. 4, 1989 L-234903
FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 133098

The following persons doing business as INTERNATIONAL ADVANTAGE, 2660 San Jose Ave., San Francisco, CA 94112; Deanna Slusher, 2660 San Jose Ave., San Francisco, CA 94112; Gay Estes, 1740 Merritt, Turlock, CA 95380.

Registrants commenced business under the above fictitious business name on the date N/A. This business is conducted by a general partnership. Signed Deanna Slusher.
This statement was filed with the County Clerk of the City and County of San Francisco, CA on Sept. 12, 1989.

Sept. 20, 27, & Oct. 4, 11, 1989 L-235001

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Creative Expression/Acting workshops. Conducted in relaxed, non-competitive (and fun!) atmosphere. Incorporates theater games, movement and music, with emphasis on freeing your emotional and physical energy. Geared for beginners and those wanting to improve basic acting skills. (No previous experience necessary.) Improvisations, ensemble work, physical expression, monologues, scene work. Next workshop begins October 6. Please call Toni Crane 626-1906 for further information.

FALL Acting Workshop
ideal for actors with little or no training.
Thursday Evenings
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775-1172

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Pro singer - fifteen years successful teaching experience; all ages and levels, individuals and groups. Practical, innovative methods. Breathing, articulation, mike techniques, stage presence, more! Free consultation. Ann Channin, 753-3355.

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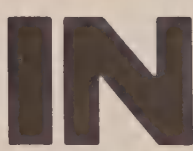
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with this unique channeled system of mandalas, crystals, and cards, (soon available nationwide). Private readings with its creators. Alexander and Elaine, (415) 688-4199

Empower yourself! Clear, positive information and energy result from my psychic readings, healing, counseling. Relationships, life paths, decisions, crises, grounding: my specialties. Ron Crow Wolf, 550-8612.

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Are you in the right place at the right time? Learn how Astrology works and how it can work for you. 387-9007.

Dinner, Dancing, Cuddling?
Beautiful, slim, intelligent, athletic, good hearted 30-year-old blonde single WF, 5'6", seeks loving man for romance, laughter and perhaps love. Photo a must. Reply 750 La Playa #923 S.F., 94121.

Seeking A Delicate Balance

Of strong chemistry and healthy compatibility with an attractive 30's man who verges on contradictions - who is passionate, provocative, direct, cautious, stable, loving, present-oriented and mindful of the future - a psychologically astute communicator, sort of a Ron Dellums/Woody Allen mix, who might be drawn to an attractive WF, 34, 5'6", lively, & stressive. Catholic/Buddhist, mental health professional, sort of a Lauren Bacall/Whoopie Goldberg type. Let's disturb each other's equilibrium. Photo, write. Guardian Box #5042F.

RELATIONSHIPSHIP

Guardian Classified observes these

policies in the following classifications:
We do not want and will not accept advertising that has a sexual objective or mentions S & M, submissive or dominant. Any advertising that is sexually explicit or implicit will be rejected.
* We do not want and will not accept advertising that offers anything of monetary value including living accommodations, gifts or trips in exchange for companionship.
* The Bay Guardian has the legal right to reject any advertising for any reason whatsoever. If your ad is unacceptable we may notify you and give you the opportunity to rewrite it to our satisfaction.
* Any mention of traveling to a specific location will be placed under Bulletin Board Travel/Partners Wanted.
* Personal abbreviations are limited to the following: M (male), F (female), W (white), B (black), A (Asian), H (Hispanic) and G (gay).
* No last names, private addresses or telephone numbers are printed.
* You must use a commercial mail service, post office box or Guardian Box for replies.
* Guardian Boxes are for personal relationship replies only. The Bay Guardian does not allow commercial business solicitations of any nature to personal box holders. Mail of this type will not be forwarded.
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Address Guardian Box replies to the given number (first line), i.e. Guardian Box # 2700 19th Street, San Francisco, CA 94110. Address other replies as instructed in the ads. Guardian boxes expire FOUR WEEKS after the ad's publication. No cost to reply.

MEN SEEKING MEN

Long Blond Hair
It was Monday, September 11, 4:45 pm. You crossed Market at 17th and Castro. We met without saying a word. Next time, let's verbalize. Write Marco, Guardian Box #5053F. Tell me where we first saw each other so I'll know it's really you.

Bright, earthy, nonstereotypical, gay WM, 35, 5'9", slim, masculine, dark hair, bearded, health-conscious, drug-free. Not into: bars, the "gym-toned" crowd, "gay sex roles." Wanting to meet drug-free, (prefer bearded) masculine WM, late 20s-40s years old for friendship, etc. Let's talk. Guardian Box 5110F.

Asian Virgo, 25, 5'10", artistic, attractive, communicable, cool, humorous, sensible, well-built. Intrigued? Write! Phone number please. Guardian Box #5045F.

WOMEN SEEKING WOMEN

Calling Senior Lesbians
Vital, active senior lesbian, Las Vegas resident, seeks stimulating correspondence and friendship with another active senior lesbian. Guardian Box #5046F.

WOMEN SEEKING MEN

Can't Wait To Hug You
Adorable blonde, 5'4", trim, sexy body, seeks fun-loving, single WM. We are way above average in inner and outer beauty, strong, awareness, compassion, sexiness. Emotionally present, 35-45-years-young, fit, successful. I want you now and possibly forever. Let's go for it! Guardian Box #5028F.

Single WF, 40's, smart, energetic, loves outdoors, classical music, jazz, foreign films, good friends, seeks man with similar characteristics for long-term relationship. Guardian Box #5111F.

Do you know what a mensch is? If so, here's the rap. I seek one for my sister. She's attractive, affectionate, intelligent, 5'3", Jewish, from a close-knit family. Older brother's sexy mature, reliable, confident, monogamous, minded and stable guy for her. Send letter and photo to her. Guardian Box #5033F.

No Flat Tires

1953 WF, precision tuned Mercedes, blue visors, tawny roof seeks professional WM 1943-1955 driver with clean record, honest engine, expressively tuned, high self-esteem and thoughtful interior. My ideal battery charge is massive, adaptable from the ballet to basketball on the beach, and a recreational sportsman who can navigate adventurous highways. If you're looking for road really material, put on your signal. Guardian Box #5107H.

Sensuous Sophistic South Bay

blonde seeks WM 37-50 who hasn't gotten how to play and values communication, commitment and cozy nights. If you're intelligent, sophisticated without being snobbish, know who you are and what really matters in life, let's talk. Photo appreciated. Guardian Box #5131F.

Our Mom is Great!

She is successful, very funny, creative, happy, & classy. Loves romantic dinners, outdoors, picnics, sailing... Her home (remodeled herself) has a spectacular view of Clearlake (1 1/2 hours away). She would love a tall, handsome 45-55, fun-loving, good-humored, easy-going, positive, romantic, successful man. Signed her grown children. Photo/romantic note to Carolyn, Box 234, 48 Shattuck Square, Berkeley 94704.

Reserved, sensitive, warm, 42, WF, would like to meet an intelligent, down-to-earth man, with sense of style, 35-50, for a comfortable relationship. I like art, nature, good food, gardening, hiking, reading, meditating. Prefer East Bay. Send letter and photo. Guardian Box #5115F.

Seeking single WM, highly-intelligent, monogamous, healthy, financially secure, enduring love, 38-62... for pleasuring, companionship, with similar Letter. Intent: Boxholder 873, Orinda, CA 94563.

Amazon Playmate

Beautiful blue-eyed blonde, blue collar woman, 30's, seeks date with clever, charming, solvent dancer. I smoke and do not tolerate homophobes or TV sports. Guardian Box #5012F.

Unlikely Ad-Responder:

My friend would say: "She's innovative, highly accomplished professionally, has depth and integrity". My brother would say: "she's strikingly pretty, funny, but too feminist, too picky". My grandmother: "she's so beautiful, compassionate, she should only have mazel" Ex-long-term partner: "...multitaceted; insightful, sensual, with a deep need for intimacy and autonomy". Nice! "superstreak with kids!" Doc: "she works too much but she's affectionate, playful, soulful". Me: "I appealed about doing this!" Facts: 35, 5'5", blonde, 155 lbs (looks 25). Hopes: unusual man with substance - exceptionally attractive, introspective, playful, empathetic, aesthetic, successful at work he finds meaningful. Pluses: Jewish; non-American; interested in interiors (psychologically or architecturally). Requests: Photos with letter or audiotape (or videotape). Guardian Box #5035F.

Regular Guy

Dark, single, 30-40, successful professional, outgoing, intellectual, stable (with it), fit, self-directed, psychologically minded, confident, therapy-wise, dogmatic/hot free. Doctor at student, 35, direct, articulate, bright, generous, shapely, green-eyed blonde. Socially minded, serious and shy, hiding a sizzling sense of humor and playfulness. Guardian Box #5200F.

I need a Daddy! Single, single WF, 26, college grad, actress, seeks handsome, professional, solvent, married WM or single WM, drug-free, 40-59, for long-term complete relationship. Send letter/photo. All letters answered. Guardian Box #5212F.

Jewish woman, 34, 5'5", attractive, slender, warm, intelligent, and slightly shy, seeks man who is warm, bright, kind, with a good sense of humor, and perhaps likes politics, travel, movies, theatre and outdoor activities. Guardian Box #5005F.

Lawyer Wanted

5'10", 33, attractive WF seeks very bright man. Don't really have to be a lawyer as long as you like critical thinking, and have strong client/skill skills. In business; also warm, playful, genuine. Guardian Box #5043F.

Passionate, Successful

woman seeks passionate, successful man, 35 plus, photo requested. POB 4025-248 Alameda, CA 94601-0425.

Openhearted traveler sought! His eyes yet wide to wonder! Of journeys in and outside! On roads we walk together and apart! Be afraid to find it! Come celebrate with me the sweet unfolding. Warm women, 36, playful, artistic, musical, unpretentious, pretty, more earth mother than pixie, seeks lively, loving, honest, emotionally healthy man. Object: joy. Guardian Box #5051F.

Cookbook Not Necessary

Blonde strudel seeks culinary master-pence for innovative urban fun. Should be tender but not flaky, pliant without that bitter aftertaste. An amusing vintage, late business, also warm, playful, genuine. Guardian Box #5043F.

Redhead

Very attractive, fun-loving German lady seeks serious relationship with professional, well-to-do, white gentleman, between 40 and 50, non-smoker, who likes the outdoors. Guardian Box #5104F.

Fat And Sassy

Warm, bright, funny, strong, pretty, sensitive, white, professional 46. Favorite things include movies, zydeco, dancing, swimming, kids, animals, Mandocino, KOFY. Seeking kind, affectionate, strong, intelligent, evolving, single male, 35 up, 5'10" up. Box 1169 Day City 94017-1169.

Are You For Me?

I'm a single, Black mom, 33, full-figured, professional. I enjoy spending time with friends, beaches, quiet time at home and afternoons at the amusement park. If you have similar interests, enjoy children and desire a committed, monogamous relationship, write Guardian Box #5041H.

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RELATIONSHIPS

Glen Aulin

Breakfast September 3rd • More conversation regarding San Juan and oil shale? POB 2980 College Ave. Suite 2, Berkeley 94705.

Very attractive, law student, tall, blonde, Scandinavian type, age 54, seeking interesting (nonsmoking) male, 40's to 60's, for dinner, dancing, and walks. Looking for a mature man with modern values to share the good things in life. Must be financially secure. Photo appreciated. Guardian Box #5039F.

Usually irrepressible, often irreverent, occasionally inappropriate and always funny. This 40-year-old single WF loves her 80's comfort but her soul is in the 60's. I like walking, talking, cooking, museums and most things in moderation. I'm 5'6", full-figured, looking towards a relationship. If you are a single male 35-45, 5'10" plus, nonsmoker, with similar interests who likes what he's read, please reply to Guardian Box #5049F.

Ready to Cook for Two
I have a variety of interests: sports to opera. Divorced WF. Peace and justice are my passions and am involved. Professional, financially-secure, 45, attractive, trim, need sensitive, caring man to share my life and sometimes my children. Photo appreciated, returned. POB 4214, Oakland, 94614.

Wiggy Bookworm
Romantic, 35, savors kick stubs, local maps, menus, our adventure, your letter. #232, 2966 Diamond, S.F. 94131.

Desperately Seeking Sweethearts

... who found each other through a Bay Guardian Relationship ad. If you're got a good story, we'd like to hear it and perhaps share it with our readers. Send to:

Sweethearts
The Bay Guardian
2700 19th Street
SF, CA 94110.

Desperately Seeking Someone?

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The Bay Guardian Relationship Reply Line is Coming to a Touch-Tone Phone Near You!

Starting in October, the Bay Area's best, most successful, Relationship Ads get even better. Because soon, in addition to a postal box, you'll have access to our all-new telephone service:

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It's the state of the art of phone messaging systems, putting you in touch with the kinds of people you most want to meet.

It's easy, it's direct, it's fun. It's personal, private... and a great alternative to quiet desperation. Watch for it.

Information Please: Tell me more about Person to Personals

Fill in, clip and mail to:

Person to Personals
c/o SF Bay Guardian Classified
2700 19th Street
San Francisco, CA 94110

Person to Personals The Bay Guardian Relationship Reply Line.

NAME _____
ADDRESS _____
CITY _____ ZIP _____
(Check One)
I am ☐ am not ☐ a current
Bay Guardian Relationship Advertiser.

AF interested in meeting WM for friendship. Desires sense of humor, intelligent, sincere, under 40. Photo? LAI POB 210202 SF 94121.

How to Answer Relationship Ads:
Send your responses to:
The Bay Guardian Newspaper
2700 19th St. #2
San Francisco, CA 94110-2189

Eternally optimistic, inquisitive, pragmatic, achiever, physically and financially fit seeks same in not-too-tall, confident, attractive man who can keep me laughing. Let's take it slowly. You won't be disappointed. Photo and phone appreciated. Guardian Box #5020F.

Beautiful, 5'9", thin, intelligent WF, jogger, 38, (great cook), seeking tall (6'1" plus), kind, intelligent, emotionally, financially secure WM to love, care for, eventually marry. Send photo: 1630 N. Main Street, #224, Walnut Creek, CA 94596.

Single WF, 37 seeks caring, gentle man, 30-45, I am looking for a man interested in finding the right person to love. Guardian Box #5049F.

Down-to-earth, warm, attractive, literate, psychologically minded 42-year-old professional single WF, with interests including world affairs, culture, outdoors/walking, seeks successful professional man who is affectionate, intellectual, has similar interests, sense of humor for committed relationship. Guardian Box #5101F.

Slim, pretty, a very young 44. New to city. Starting new career in education. Musical, literate and warm. Interested in character and a lively intellect, and don't care much about packaging. Fond of professors. Usual interests: the arts, travelling, physical vitality, the ineffable poetry of life. Wide range of life experience. Guardian Box #5106H.

Softly she steps into the pool to greet the man in her dreams. His smile lights the night as his eyes reflect...? Single WF, 31, Irish looks, dark hair, hazel eyes, seeks imaginative man to add to her story. Let her know what his eyes reflect. Guardian Box #5044F.

Auditions For Leading Man
Casting eloquent, fit, funny, affectionate divorced WM, 42-55, for long run. Share stage with spirited, divorced Jewish woman. Slim, petite, cute, writer is ready for Act Two. Show goes on road for cultural events, hiking. No smoking, additions, prima donnas. Guardian Box #5126F.

Easily Amused
Naturally blonde buxom brainy (art) broker, 33, longing for a good communicator who can match my style and substance. Let's enrich our lives together. Photo and favorite cartoon appreciated. Guardian Box #5055H.

30 plus, Asian, successful, stunning professional in mad about literature, classical music, MacNeil/Lehrer, architecture and you! If you are a successful professional, academically educated, intelligent, attractive with a zany sense of humor, 34-43, send me a recent photo with a narrative. Must be commitment-minded. 1592 Union Street, #265, San Francisco, CA 94123.

Seeks, Files, And Videotape
My dear friend, who can easily match her own socks, sweat her own files, and program her own VCR, still can't find an appreciative guy who offers some talents of his own. She's active, trim, fit, and funny. Loyal almost to a fault, this gal is there when you need her. Drop her a few lines, and let her read between them. See if you can teach her to spell "possibilities..." Guardian Box #5036F.

Is There an Attractive Older
man not hung-up on chronological age who will accept this challenge and write to a special ageless blonde, petite, shapely, creative, progressive woman who seems to have lots going for her - but perhaps you can supply what's missing! Race unimportant. POB 9021, Berkeley 94709-0021.

Reasonably sane, eclectic group of six women, hosting a casual dinner party. Should we invite you? Single man between 30 and 50 respond and let us know. State, photos required. We are career-minded, athletic, home-owning, witty, and of course we are attractive. K. R. POB 3246 Santa Cruz, CA 95063-3245.

Sensual Warrior

Wants man, beautiful in spirit and strong in commitment to solving the mystery of his own being. Higher power will lead you into my space for mutually appropriate life experiences, whether as friends, lovers, or gentle breezes passing. A healthy relationship based on communication and mutual trust is timely for me and for you. Emotional availability and willingness to work at intimacy is primary; mutual support is warm and gentle. My inner child seeks a playmate - my sexual self seeks expression with the right mate to unlock unbounded creativity in all areas. I am beautiful, I am rich, I am willing to let my truth - and listen to yours. WF, 42, 5'9", 135 lbs., green eyes, brown, auburn hair, seeks WM (35-50), tall, weight-appropriate, large male, pleasing in spirit, body, mind. Photo please with phone number and correspondence. Guardian Box #5114F.

Progressive, psychological, direct, attractive, sincere Jewish WF, 33 seeks compatible, nonsmoking, 30-40 man for friendship/relationship. Culturally and intellectually inclined, casual and unpretentious, non-supplanted. Enjoy outdoors, humor, fun. Photo appreciated. Guardian Box #5210H.

WF, 47, 5'3", 130 lbs., professional who enjoys dining out, bridge, tennis, skiing, reading, travel, quiet evenings to meet WM, 40-55, professional. POB 20273 Oakland 94620.

Wanted: dependable, trustworthy, kind, emotionally and financially secure, caring, nonsmoking, Jewish man for sensual, sensitive, vivacious, early littles, divorced JF. Guardian Box #5009F.

I Don't Care
If you have children, are divorced, aren't really "handsome and athletic," I do care that you're not married, are funny, like sports, still rock 'n' roll or try to. Me - 38, single WF, pretty, brunette. Good job, happy. Do you care? Photo, if possible. Guardian Box #5120H.

Madonna/Other Complex
Get off it! I'm wholesome and sexy simultaneously. 5'9", big, fit, imperfect, pretty, smart, irreverent, talented, passionate, worldly, well-dressed, march to my drum, youthful, wise, 42 redhead. Photos/introspective letters exchanged (include last name). Guardian Box #5057F.

I'm a woman who didn't understand the concept of commitment, yet now know personal growth is not enough. I want to share my life with a kind, gentle man in his forties, who is passionate, intelligent, creative and humble. I offer the same. Please send photo. Guardian Box #5024F.

Beautiful, Brainy Blonde
Warm heart, sunny disposition. Loves bubble baths, lace, pampering, a challenge. Successful, fit, professional, outgoing, romantic, 36 plus. (Kids great, I will lovingly share commuting anywhere). Phone please. Thank you. Box 430, 3315 Sacramento St., CA 94118.

Berkeley single WF with brains, looks, sense of humor and intellectual curiosity seeks a long-lasting romance with a monogamous man (45-55) who, like her, is sensitive, supportive, well read, good conversationalist, physically active, who enjoys dining out, classical music, dancing and other mundane pleasures. POB 7206, Berkeley 94707.

Sexy Sixty
Attractive, alive, youthful, independent, lovable, single WF seeks male, 54 to 65, who still believes in the possibility of fun and joy and romance, despite the foibles and follies of the human condition. I like many things, including talking, walking, riding my bike, movies, music, theater, sunshine, laughing, and a man with a lust for life. Guardian Box #5017F.

Beautiful Inside And Out
WF, 40's, 5'6", 123, alive, excellent shape. Sophisticated, highly educated, professional woman, has allowed successful career and raising two beautiful children (now in college) to interfere with finding that special man and building that special relationship. I have an open and loving heart, a strong sense of the spiritual and emotional needs, capacity for deep intimacy, am generous in giving, have many interests and close friends, a wonderful life, fulfilling in all other aspects. If you are attractive, mid-40's to mid-50's, tall (6' or over), open to emotional intimacy, generous and giving, financially secure, with successful career, looking for that kindred spirit, and ready to work on building a relationship, respond with letter, photo to MAE, POB 7668, Berkeley 94707-0688.

Intelligent, very attractive, long-haired female, who loves foreign travel and dancing seeks handsome, witty, caring gentleman, 33-43, with many interests, in good health/emotionally stable. Please send recent photo/note. Guardian Box #5211F.

My lovely, sweet, and gentle niece turned 26 this month. She is great-looking, professional, fun, and goal-oriented. One of her goals is to meet Mr. Right. He will be the boy-next-door-type, mid-20's to mid-30's, white, professionally employed and relationship oriented. He will enjoy music, theater, camping, and at-home evenings. Photo appreciated. Guardian Box #5010F.

Partner To Share
short and long-term goals. Easy and not so easy challenges. Meeting and surpassing expectations. Native Californian with usual and unusual tastes. I enjoy folk music, Israeli music and dancing. Seeking divorced JM 43-53. Guardian Box #5112F.

Attractive BF, 29, desires B/H/W/M for sincere, monogamous relationship. POB 1433, Alameda 94501.

Fortuitous For Two of Us
You're reading this because you're trapped in an elevator with an eat trainer and you'd rather scrutinize every available newspaper fragment than risk eliciting verbalization. Or you're collecting contemporary seduction lingo for background lyrics in a romantic, psychological opera about the unrelenting desire for authenticity amidst alienation and random concupiscent. Or a middle-aged but precocious friend slipped this ad into the book you discreetly opened when the conversation turned to spiritual exhilaration in real estate speculation. So abandon your resistance - send an unnumbered letter, maybe an unpostured photo to Guardian Box #5056F.

Thirteen Single Women
Wouldn't it be fun to meet thirteen single women at once? If you're looking for a quality group of professional women, send a letter about what you're looking for in a relationship with a photo. The best responses will be included in an evening newsletter. POB 2877, Alameda Bay, CA 94501.

MEN SEEKING WOMEN

Weekend Romance
Single WF, 37, 5'10", intelligent, good-looking, fit, seeks slender, attractive, intelligent, playful female. I enjoy tennis, biking, dining, occasional weekend trips out of town and quiet nights in. Interested, send a short note to Suite 1813, 41 Sutter Street, S.F., CA 94104.

Probably A Mom

Far left child, 20th century adventurer, 38, handsome, single, committed full-time father of two, seeks one slim, pretty, very verbal, common-sense, holistic woman who loves her sexuality and femininity. Photo exchange with notes before phone. POB 973 Danville 94526.

AM, 35, professional, 5'10", 145 lbs., well-educated/travelled, witty, warm, sincere, affectionate. Looking for intelligent, slim woman who likes music, conversation, cuddling up. If you are interested in marriage/family, and open to overseas travel/living, write Box 126, 24032 Hasperian Blvd., Hayward, CA 94545.

The Fire This Time
Seeking a passionate, lovely, sensual woman with whom to light the spiritual fires of sexual love. WM, late 40's, professional, athletic, poetic. Photo essential. Guardian Box #5006F.

Romantic, sensitive, caring, warm, lively, handsome professional Asian male, 30, looking for a woman with similar qualities for friendship, romance. POB 4025-225 Alameda, 94501.

Future Millionaire
Single WM, 35, 5'8", successful sales executive, financially secure, homeowner, nonsmoker. Seeks woman 18-30, attractive, warm, who enjoys dinner, movies, travel, and can forgive my ambitious nature, for friend, lover. Photo please. Guardian Box #5108F.

Warm, intelligent and extremely handsome WM, 29, 6', blue eyes, who loves to dance, the outdoors, and intimate conversation, would like to meet a beautiful and playful woman, with a love of adventure and a heart of gold. Guardian Box #5011F.

Here Kitty Kitty
Cat needs a kitty to play with. Cat is very good-looking, with thick black fur and inquisitive green eyes. He is slightly above average height, and his age is just under half the average life span for his species. Cat wants kitty to be younger than him, sweet, and sexy. I'll make you purr till you scratch my back. Measoooo... Guardian Box #5030F.

Well-bred American Hero
strong, fast, true and fresh from the fight! Let this handsome, larger-than-life, health professional, athlete and leader sweep you off to castles in the sky, defend your honor from black knights and evil dragons, and cherish your love long past the fiery dawn! This successful, passionate man, 36, moderately tall, lean and muscular, desires to hear only from women who are sincere, fit, health-conscious and ready to share life and love! Photo/phone. Guardian Box #5023F.

Handsome, gentle, sweetie pie single WM, 23, seeks love, warmth, intimacy, and fun dates. Your price has arrived. POB 590513 S.F., CA 94159.

Where Are You?
In college, we went everywhere together and had a blast. Why did we stop to pursue our own careers? Now that we are both successful and have the time to devote to a serious relationship, I'd love to see you again, but, I don't know where you are. I'm a 30-year-old single WM, 5'10" 170lbs, who takes pride in my work and pleasure in my weekends. I love the outdoors, especially bicycle riding and watersports. I also enjoy cooking and freestyle climbing. You're an active, nonsmoking single WF, 28-34, who also enjoys the outdoors and appreciates a man who realizes sharing is caring. If you're ready for a monogamous relationship full of adventure, please send your picture and the name of your favorite meeting place so that we can arrange a rendezvous. Guardian Box #5025F.

Asian Women are the Best!

You can't pass this one up girls! Professional, educated, athletic, single WM, 29, 5'2", 126 pounds, blue-eyed, blond, good-looking, nice guy seeks attractive, yet kind AW between 20-29 years of age, for mischief, romance and relationship. Please respond. I'm easy and fun to be with. Write: Station D, POB 7031, Oakland, 94612.

Love Is Friendship
fired Man, tall, attractive, healthy, unconventional and crazy when appropriate, yet basically stable, relationship. Please respond. I'm easy and fun to be with. Write: Station D, POB 7031, Oakland, 94612.

Laywer
WM, 45, 6'3", 190, seeks old-fashioned, nonsmoking Caucasian female, 35-42, for marriage and family. Please respond. I'll send you a photo. Phone, photo: #185 1442A Walnut, Berkeley, 94709. Single women OK!

Latino Woman Please
Swiss-born, American citizen (dual), professional, responsible, single WM, 35, requests the companionship of a Latino woman, up to age 30, for a relationship of mutual respect and personal growth, including travel. Latin and other countries. Photo appreciated, with note to Guardian Box #5016F.

Tall, attractive, athletic, single, and well-educated WM, 43, a SF architect with projects all around the Bay Area, seeks a serious daytime friend. She would be a trim-figured lady, late 20's to early 60's, a cautious but committed risk-taker, and a relaxed luncheon companion. Guardian Box #5001F.

Time For Gathering Acorns
Single, Jewish, 5'10", 165 lbs., 35-year-old professional, stable but not ordinary, enjoys city and country, seeks attractive, feminine, stylish nonsmoking woman, 28-38, for best friend, romance, serious coziness and nest building. Please respond with photo. Guardian Box #5105F.

Fantasies
Tropical beaches, romantic ports, spacious yachts and us. Successful, athletic, warm-hearted single WM 29, blond hair, blue eyes, 140lbs, 5'10", looking for an energetic creative and monogamous single WF, 24-34, nonsmoker who is willing to work together to make this fantasy come true. I am an established realtor who loves the outdoors especially scuba-diving, snow-skiing and water-skiing. I plan to continue buying and selling real estate until our kids are on their own. Then let's sell it all. Purchase an outrageous yacht and a few homes in beautiful places around the world. How about it, are you game? Please send photo and information. POB 6612 Moraga CA 94570.

35 year, 6', thin, blond designer with vast range of interests, from Soul Train to Rachmaninov; organic farming to shopping in Milano; lanning out in Hawaii to skiing at Mammoth. Seeks slender-limbed, exuberant, self-aware, brilliant, independent, artistic, humorous, growth-oriented, people-loving woman who prefers an equal partner rather than master or slave, who finds a successful career too easy to achieve and yearns for a greater challenge, such as raising a healthy family and contributing to society without getting too serious about any of it. Send letter and photo to Guardian Box #5118F.



Calling Senior Lesbians
Vital, active senior lesbian, Las Vegas resident, seeks stimulating correspondence and friendship with another alive senior lesbian, Guardian Box #5046F.

Guardian Classified awards a six month subscription to the Bay Guardian to the advertiser submitting the best Relationship ad each week. Winners will be notified by mail at the addresses given in their ads.

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Open 24 Hours! Call Now! \$2 plus toll if any

Only
19¢
...a minute

**NEW
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For Men Only

Your Kind of Line...

1-900-505-2580

A place to meet someone special, or just someone to talk to. You can meet a dinner date, a racquetball partner, or maybe even a lifelong friend.

For only 19¢ per minute, you can chat live with up to fourteen other Northern California gay and not-so-gay men from the privacy and comfort of your own home.

Live host on duty assures a comfortable and interesting conversation. Highest sound quality ensures you hear every word.

19¢ per minute - 39¢ for the first minute
If under 18, you must have your parents' permission before calling. May not be available in all areas.

The Jewish Connection

Does it again!*



Mazel Tov to:
Carol and Gary!!!**

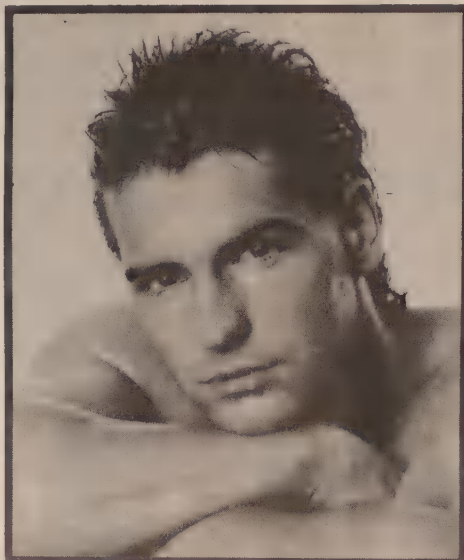
Met: April 19, 1988

Engaged: April 19, 1989

Getting Married: December 23, 1989

Love from Marsha at
The Jewish Connection
(415) 221-5683

* Matchmaking at its best since '83 • 62 people married so far
** Second Jewish Connection marriage in Gary's family.



DIAL NOW GUYS ARE WAITING!

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REAL PEOPLE LTD. DREAMLINE - YOU MUST BE 18 OR OLDER. 99 CENTS PER MINUTE

BE VISIBLE

Instantly by advertising
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Every week more
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MATCH♥MATE

• For that meaningful Relationship •

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\$1.50 first minute - 95¢ per minute.
Must be 18 years or older. © KURYL 1989

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GAY/LESBIAN BULLETIN BOARD

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BULLETIN BOARD FOR MEN ONLY

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GAY TELEPHONE BULLETIN BOARD

LEAVE ADULT MESSAGES.
SEE IF THERE'S ONE FOR YOU
INTRODUCTIONS, PERSONALS
INSTANTLY UPDATED

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How's Your Love Life?

Award Winning 2-5 minute
Romantic Love Stories
Stories change daily at 4 pm
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Toll Free. \$2.95 First minute, \$1.95 each minute after

NEW EXCITING 10-12 STORY CASSETTES
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Great gift for men and women.

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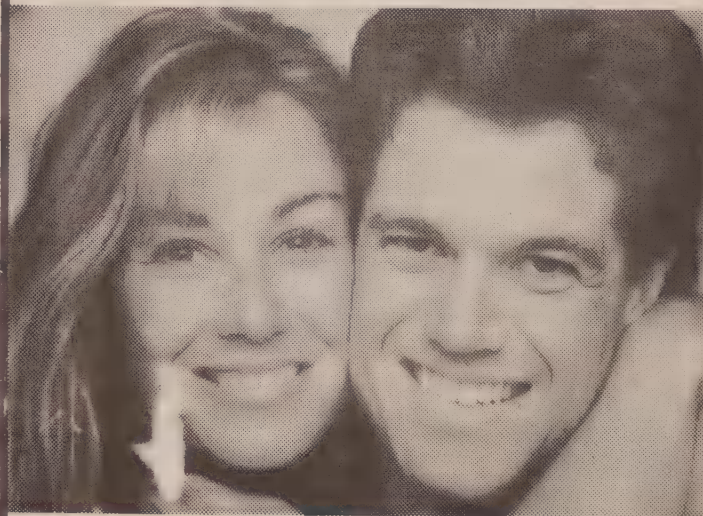
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Get To Know Someone — Really Well



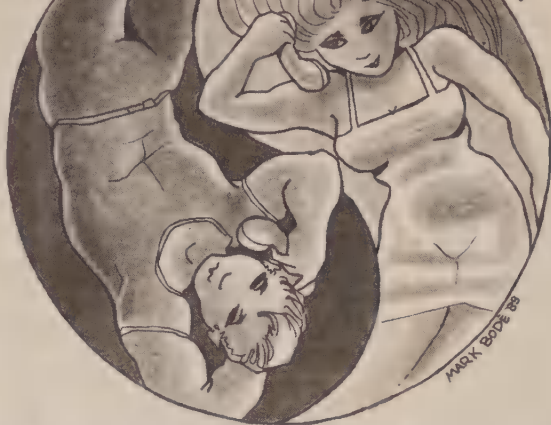
Longer messages let you know more about the people on "PERSON TO PERSON", the Bay Area's newest Bulletin Board. You'll hear 8 long messages on every phone call... you can use a voice mail box instead of leaving your phone number... ladies can record FREE on (415) 291-8779. Hear more — do more — call now!

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- INSTANTLY UPDATED MESSAGES LEFT BY OUR CALLERS.
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"IT'S FOR YOU" Gay Network



Connect with that someone special right here in the **Bay Area** — Listen to voice mail personals or leave your own.

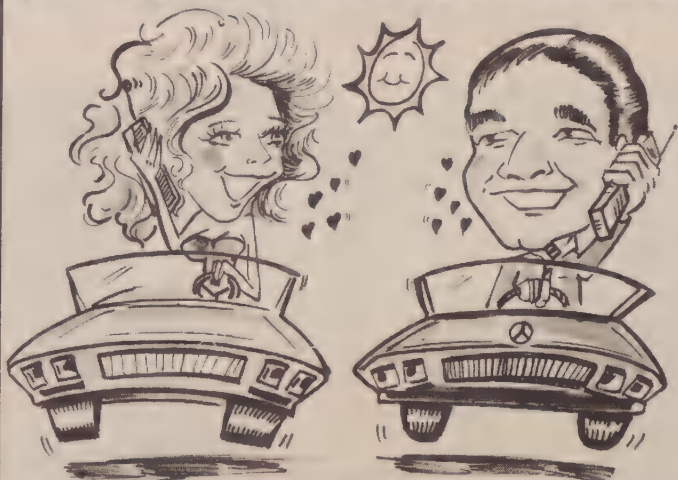
... **BE DISCREET**, ensure your privacy with your very own voice mail box. You make the choice.

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95¢ Per minute Must Be 18+
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CLASSIC CONTACTS



MEET THAT SPECIAL SOMEONE!

- ★ Every fiftieth caller receives two movie tickets!
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- ★ Separate categories for women and men.

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MATCHLINE

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BULLETIN BOARD

Press:

- 1** MEN SEEKING WOMEN
- 2** WOMEN SEEKING MEN
- 3** MEN SEEKING MEN
- 4** COUPLES AND SWINGERS

Instantly Updated
Open 24 Hours
\$2 plus toll if any. Must be 18

**MESSAGES CHANGE OFTEN,
SO CALL DAILY.**



WHACK-A-MOLE

BY ROBIN STEELE

'D YOU KNOW PRESIDENT BUSH IS STARTIN' A WAR DOWN IN COLUMBIA TO PROTECT US FROM TH' DRUG KINGPINS...

...SO'S WE DON'T HAVE TO JOIN GANGS AN' GO AROUND KILLIN' INNOCENT PEOPLE.

GUESS AGAIN



...WHAT'S HE WANT US TO DO INSTEAD?



ANYWAY, I THINK THEY GOT SOME KINDA CANAL OR SOMETHIN' DOWN THERE WE COULD PROBABLY GET, TOO...



BULLETIN BOARD

AD INFINITUM

Free AIDS Antibody Testing
Anonymous testing for women and partners. Results given in one week. For more information call 221-7371.

A Little Black Party Book
List the most active professional singles party groups, clubs, benefits, and places to meet people in the Bay Area. Send \$7 to: In the Know, 634 Broderick, SF 94117. 415-773-8801

DISCUSSION GROUPS

Women's Job Search Support Group
Forming a leadership, women's support group which focuses on the job & career search, with all the accompanying struggles. Call Prabha at 568-2611.

Women's Support Group
Sweethearts
Experienced, caring instructors offer weekly classes on one of mankind's oldest pastimes in our warm, supportive basement. This week's guest lecturer: Dr. Alan M. Cohen, B.D. Call Paul or Andy at 568-3095.

Take Off!
The Getaways section in the Bay Guardian reaches nearly 200,000 young, mobile readers. Advertise your getaway and watch your business take off! Call Eric at 524-2596.

Desperately Seeking Sweethearts
...who found each other through a Bay Guardian Relationship ad. If you've got a good story, we'd like to hear it and perhaps share it with our readers. You could win a dinner for two. So send your love story to: Sweethearts, The Bay Guardian 2700 19th St., SF, CA 94110.

It's Garage Sale Season!
Your garage sale ad will reach nearly 200,000 potential bargain hunters. 55 cents per word (minimum of 12 words) for one line. Headline is an additional \$.40 per line. At these prices, you're dollars ahead before you even open your garage door (or the basement door or attic crawl). 824-2506 before 2 p.m. Friday deadline.

MARRIAGE ARRANGEMENTS

American male, 45, looking for Asian Female for marriage arrangement. Mutual benefits. 15 Ponce de Leon Ave. #136, Daly City 94015.

SPECIFIC PEOPLE WANTED

Needed: crash course in Word Perfect 5.0. Exchange for secretarial work or pay. Call 530-0471.

Scholarship Funding
Available for college, vocational/technical schools, the arts. Send postcard to: SFAS, Inc., P.O. Box 640454, San Francisco CA 94164.

Women computer owners: friendship, dating. Electronic bulletin board. Box 7634, Berkeley 94707-7634.

Volunteers For Cocaine Research

At UCSF Med Center.
Must be 21-40 years, in top physical & mental health, and have experience using cocaine.

Not a treatment study.
Reimbursement.
Call 476-7471, for info.
Call 476-7498, leave message.

TRAVEL COMPANION WANTED

Older Woman, 50-70, Wanted
Handsome, professional, 40, desires lover, friend and travel companion. POB 340512 Sacramento, CA 95834.
Going to Chicago, late September. Need co-driver. Gregor 863-3737.

WANTED

Portable machine table wanted. High quality. Palsha 282-2080, leave message.

Your Basic Free Bicycle
That's all I want. Nothing worth stealing, just simple transportation. Do you have one that's collecting cobwebs in the garage? I'll take it off your hands. 587-6648, leave message.

Seeking Large Wall Tent
Ripped, burnt, mutilated - A.O.K. Does not need to be waterproof. Just need basic structure for reasonable price. (Recent tents acceptable also.) Contact Russ at 824-8584.

MAC WANTED
Used Mac 612K enhanced, mouse, keyboard, external drive or MAC plus. 221-1824

FOR SALE

AIRCRAFT/BOATS

International Folkboat, 26 foot, Glass, sleeps 4, six horse-power outboard, \$9500/best offer. 492-1755 days and 457-5669 evenings.

Peterson 25-foot, Loaded! Ten sails, \$12,000. 572-0704 home or 697-7407 work.

25 Foot Venture sailboat, swing keel, sleeps five, both boat and trailer very clean. \$6000. Call Jeff 898-1428.

Trojan 30 foot, new transmission, twin V8, covered berth, live aboard, okay, \$11,000/best offer. 533-7438.

1978 Apollo Cruiser, 25ft, fully-loaded, like new, must see. \$26,500. 439-7015.

Lyman Islander, classic 18 foot launch, excellent condition. \$3500/best offer. 332-8190

Sea Ray Sundancer 1989, 34-foot, loaded, low hours. Make offer, must sell. 743-9220 days, 838-9397.

Sunrunner 1983 215CF, 20 feet, 260 Volvo Inboard/outboard, 325 horsepower, power Trim and steering. With canvas, low hours, excellent condition. \$17,500/best offer. 892-1770 or 892-7829.

ANTIQUES/COLLECTIBLES

Cash For Pre-War Japanese Dolls
Gosho, Nara, Saga, Takado, Tachibana, Ichimatsu, Kimekomi; or trade for me: Kobe, Hina dolls, Hakata, Boy's Day, Horeas, Hagollas, Bisque, Warrior, Yamato Ningyo Yu. 415-564-3911.

BOOKS/PUBLICATIONS

FREE CATALOGUE bearing distinctive, quality gifts and accessories. Send all inquiries to Manal's Sales(B), 2855 Senter Rd., #23, San Jose CA 95111.

CLOTHING/FABRIC

La Cage Aux Folles-ecque, extravagant, vintage gowns, excellent condition. Call 751-2987 after 6pm. If before, leave message.

COMPUTERS/SOFTWARE

IBM compatible computer: Televideo 2605 with monochrome monitor, two disk drives and keyboard. New 256K model \$340, 640K \$440, 20 meg 640K \$750. Used RS-232 terminals Televideo 925 from \$75. IBM correcting Selectric II \$300. Call 628-6648, leave message.

Two Nec P2200 IBM compatible printers, \$375 for both, or \$225 each. Please call 921-1675.

Magnavox word processor and video writer in box. Stand, carrying case, discs, and ribbons. \$600. 593-0751.

ELECTRONICS

Maxon radar detector, X and K band warnings, \$85. Call Linda, 881-5245 or 282-7721.

FOOD/DRINK

Meet Us At The Heart Of The City!
U.N. Plaza between 7th and 8th on Market. Our farmers bring food fresh from their fields directly to you. And freshness means good nutrition. Every Sunday and Wednesday, 7-5. 558-9455.

GARAGE SALES

Poly Arts School Attic Clean-Out
Old: musical instruments and equipment, Japanese dolls, swords, games, jewelry, books, records, costumes, prints. Call 564-3911.

Estate Sale

French provincial loveseat, white, \$275; two bookcases, early American. \$220. Armoire/bookcase - no doors \$145; and table with drawer \$115; iron bedframe \$95; kitchen hutch \$135; kitchen table \$50; dresser \$45; Belgian rug 9x12 \$45; pair easy chairs \$40 all items - best offer, call 67-2863.

HOME FURNISHINGS

Aquariums for sale, 55 and 40 gallon. 647-2283.

Futon couch-queen, beauty rest bed-queen. Both like new, \$350 each. 775-0882, 459-7581.

Bedroom set, queen, white-wash oak, six-piece, armoire, never used. Paid \$4000, sell for \$2000. 695-9306.

Free standing fireplace. Brown enamel, cone-shaped, includes all pipes, slashing, cinder-arrester. Great. Call Lisa 839-4462. \$500/best offer.

Queen size water-bed with rustic bookcase headboard. New Monterey, firm 2000 waveless mattress and heater. \$200. 563-6543 John.

Moving to East Coast sale. New double mattress and box spring \$100, dresser \$20, chairs, lamps. Evenings 621-4346.

Futon Queen, black frame, never used. Please call 775-3233.

Futons For Sale
Queen-sized, nearly new, two-months old \$100, and drams \$150, and double-sized futon \$30. Call Monica at 654-8104.

New desk, hutch, printer stand, \$75. Coat/hat rack, \$20. Danish design chair, \$75. Assorted odds and ends. 864-0450.

TATAMI TATAMI

Traditional Japanese floor covering, both elegant and simple.

Green Dragon
(415) 528-7774

MISCELLANEOUS

Art Supplies
Another designer, great the business: Graco 43X33 light table, airbrush and compressor, markers, black board. Call 731-1097.

Six-foot glass showcase in oak frame, marble panels, \$300. Portable steel table, \$50. Round glass table top - good quality. 775-566-2034.

"My Karma Ran Over My Dogma"
Bumper stickers, \$2 each. Send SASE for catalogue of New Age/Pagan buttons and bumper stickers. KLV Enterprises, P.O. 1280-G, Belmont CA 94002.

MUSICAL

Drums, Pearl. Seven drums, six Zildjian cymbals. \$2,000. 641-4333.

\$700 Upright grand piano (Hamung-SF). Charming exterior. 626-2684.

Alto saxophone, Yamaha. Excellent condition. \$550/best offer. Must sell. 552-5792 evenings.

Baldwin spinet piano, cherry, bench with cushion, and light. \$900 or best offer. 566-6225.

Organ Estey Reed 1914, live ranks, full pedal, rebuilt, excellent. Worth \$8,000, asking \$5,000. 367-1305.

Alesis MMT8 sequencer \$200. Boss eight-channel mixer \$100. Hartke 15 bass speaker \$400. 50's Epiphone Texan \$250. 282-4369.

Piano Gulbransen upright, four feet seven inches high, mahogany, good condition, great tone. \$600. 562-2604.

White Kawai Baby Grand, \$7,500, excellent condition. 583-9895.

Piano, "Butterfly Hamberg" mahogany, six-leg, Louis XVI piano bench. Specially designed for 1936 SF Exposition. \$4,500. 757-3360.

Westone bass, left handed, beautiful condition, clear oak, \$250. Acoustic bass amp 150, with two 15's and speakers, \$250. 585-7691.

Steinberger guitar GL2 with transfarm, \$1,175. Gibson 3475 semi-hollow body electric, \$780. Fender Twin Reverb amp, new in box, \$825. Prophet T8, classic analogue synth, exact same, center-weighted, full size keyboard as Synclavier, with midi. All equipment mint. 863-0174.

Guitar, Bass Fender jazz with case. EMG pick-up. Mini. \$800 or best offer. 683-2453 day, 487-7050 evenings.

Beautiful antique square grand piano, Decker Bros. 1869, excellent condition. \$2000. 523-5633.

OFFICE EQUIPMENT

Peavey Amp
Brand-new, never used. For more information, Monica 654-8104.

Typesetting Equipment
Compugraphic System, 184 typefaces. \$5000-41. 495-4088

PETS

Rabbits In The House?
Yest Volunteer group has house-trained, neutered, delightful, rabbits, rescued from pound for adoption to gentle, responsible humans. \$10 tax deductible donation. 838-2356.

Akita AKC, two males born July 15, 1989. \$450. 533-9897.

Chihuahua puppies, six weeks. Males/ \$150, Females/ \$200. Delivered. 752-8896.

Keeshond male, 3K months, champion sire and dam, AKC. \$400. 707/579-4121.

Welsh Corgi Pembroke puppies and adult. AKC. \$300-\$400. 375-1991.

Lhasa Apso puppies. AKC. five-months-old, two males, shots, \$200 each. 686-9385.

Portrait of your pet. See ad under Art/Graphic Services.

Chow Chow pups, AKC, \$225 to \$250. 652-5454 or 268-8393 evenings.

Afghan pup, exotic colors, AKC. \$250 - \$400. 885-2949.

AM Staff Terrier puppies, champion lines, AKC registered, \$500. 388-7534.

Pomeranian puppies. Ready for new homes. Eight-weeks-old. \$400 each. 415-625-4140, after six pm.

Guardian Classified Work
"Overtime"
Classified Department open Wednesday and Thursday evenings until 7pm. Beat the Friday 2pm deadline.

Aquarium 55 gallon, salt-water, fully set up with bacteria. \$600/best offer. Gary 861-8166.

PHOTOGRAPHIC

Bolex EBM 16mm camera, 400 feet. Magnification with 16 to 100 power zoom lens. \$2500/best offer. 641-7510.

STEREOS

\$70 Almost new Mitsubishi am/fm digital car stereo (no cassette). 626-2684.

TICKETS/MEMBER-SHIP

San Francisco to New York. On TWA, to Kennedy Airport, September 26. \$125. Billy. 776-3755.

Great Expectations video dating VIP membership, two locations, no transfer fee, \$1,350. 499-3532.

Southwest Air transferable voucher. Good anywhere they fly. Round-trip \$200. Days 553-4143.

US Air, round trip: San Francisco anywhere US Air flies. Male only. Good thru October 6. Best offer. (415)285-8363.

Rolling Stones tickets, November 4th-5th, RF-13 (six) Saturday, RF-12 (six) Sunday. Great seats together, \$125 each. 665-4674 George.

Lifetime membership to Great Expectations video dating service. Total cost to you \$850. Currently sells for \$1800. This is cheapest price you'll find. 751-6731.

Airplane Ticket available. SFO to NYC/ La Guardia. October 11 to October 16. \$250. 436-4527.

Two tickets, Maui, Oct. 5-19th. \$600 (23% off), 954-3678.

Rolling Stones, four tickets, great seats. \$110 each. Robert 234-9743.

San Francisco to Milwaukee or Boston or Washington DC. September 3rd or 5th. Male. \$135. 420-0553.

Fly round-trip travel coupon, USA, \$299. 995-4999.

SFO to Seattle, one way, midweek, date flexible, \$85/best offer. 641-5989.

Airline ticket, San Francisco - Miami, October 5th. \$100 or best offer. 775-1743.

WHEELS

AUTOS

Acura 1989 Integra LS. Five-speed, 3K, 70K warrantee, rust, paint, fabric treated. \$12,500. 983-1401, or 681-0267.

Alfa Romeo 1976 Spider. Red. Sexy! Must see! \$2,800. 524-2018.

Audi 1973 100 LB. Green, runs well, standard, 80K, well-maintained, sunroof needs repair, classic sedan. \$1200. 523-2191.

BMW 1972 2002. Stock, some restoration, good tires, runs well, body OK, needs paint. \$3000. 647-7342.

BMW 1973 Bavaria. Looks great in/out; runs strong, four-speed, sun roof, alloy wheels. \$3200, before September 14. 563-8889.

BMW 1975 2002. Immaculate, runs great, four-speed, alloy mag wheels, Weber carburetor, \$3000 or best offer. 821-2134.

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WHEELS

Flat 1979 Convertible. New top, clean in out, AM/FM cassette, great shape. \$2500 or best offer 647-7577.

Flat 1979 Spider. Good condition, \$3,000 or best offer. 695-7723.

Ford 1965 Thunderbird, very good condition, new transmission, runs great, \$3,000 or best offer. Call 457-7205.

Ford 1968 T-Bird classic, four-door, rebuilt engine, new parts, CB radio, \$2,000/best offer. 586-7889.

Ford 1960 Mustang. Four-speed, T-100, cassette and equalizer. \$1,100. 533-9326

Ford 1982 Escort. Automatic transmission, fancy red, clean outside/inside, sunroof, runs excellent, \$1,400. Majd 346-0431, or 255-2073.

Ford 1982 Mercury Lynx. Station wagon, four-speed, clean, runs excellent, \$1,400. Majd 346-0431, or 255-2073.

Ford 1982 Escort. Four-speed, two-door, AM/FM cassette, new tires. Runs perfect. \$1250. 415-655-6925.

Ford 1984 Tempo. Four-door, loaded, sharp, a real beauty, low miles, \$3,000 or best acceptable offer. 333-0882.

Ford 1985 Mustang LX. Four-speed, four-cylinder, AM/FM, 31K miles. Excellent condition. \$4,495/best offer. 567-3188.

Ford 1986 Mustang LX. V6, T-roof, power windows, AM/FM cassette, 25K miles. 665-1089.

GOVERNMENT SEIZED Vehicles from \$100. Fords, Mercedes, Corvettes, Chevys, Surplus. Buyers Guide (1) 805-887-6000 Extension S-262

Have a car to sell? Classified has a great bargain - \$14 for 6 weeks! 24-2506 before Friday 2 pm.

Honda 1987 Civic for sale. New engine, runs great, need cash, asking \$600 negotiable. Call Rebecca 826-1641.

Honda 1976 Accord hatchback. Five-speed, 113K miles, one owner, \$1150/best offer. Good car. 587-3829, evenings.

Honda 1976 Civic. Hatchback, good condition, must sell. \$700/best offer. Don't delay 648-0603.

Honda 1978 CVCC hatchback, newly rebuilt engine, new brakes, good tires, no dents. \$1,450/best offer. 652-3141.

Honda 1979 Accord hatchback. 106K miles, cassette, all original maintenance records. Great car. \$1,300, 387-2056 evenings.

Honda 1979 Accord hatchback. Five-speed, original owner, 67K miles, runs great, clean in/out. \$1,800. Marc 885-538/home, 441-5706/work.

Honda 1980 Prelude. 43 MPG, rims, five-speed, ac, moonroof, cassette, good condition, smogged, \$2100. 855-8087.

Honda 1985 Accord LX. Hatchback, five-speed, equalizer, air, new tires, runs excellent, red, looks great. \$6200. 528-8955.

Honda 1987 Civic. Four-door, automatic, new engine, loaded, great condition. \$3,750. 771-3998.

Honda 1988 Accord LX. Hatchback, five-speed, equalizer, air, new tires, runs excellent, red, looks great. \$6200. 528-8955.

Honda 1988 Accord Coupe. Five speed, power steering, power brakes, tilt wheel, stereo/cassette, 20K miles, well-maintained. \$11,500/best offer. 826-7834.

Izuzu 1984 Impulse, special edition. Graphite, gold wheels, loaded, excellent condition, one owner, new tires/new battery, 62K miles. \$5,750. 829-1009.

Izuzu 1987 Four-door Sedan. Very low miles, always garaged, perfect condition. Great gas mileage! \$6275. 681-5425 evenings.

Jaguar 1985 XJ6. Six-door with black leather, sunroof, 63K miles. Excellent condition. \$20,000/best offer. 415-665-0158.

Jaguar 1988 XJ6. Great condition, low miles. \$27,000. 563-8339 or 752-8181.

Jaguar 1984 XJ6. Great condition, must sacrifice, best offer. 553-4060.

Jeep 1977 Wagoneer, eight cylinder, power steering, automatic transmission, air conditioning, rebuilt engine, good condition. Go anywhere. \$2,500. 527-7094.

Lincoln 1977 Mark V 460. Fully loaded, very good condition, \$2,500. Flat 131, good motor and transmission, needs interior work. \$400. 585-7691.

Lincoln 1985 LSC VII, Mark IV. Full luxury power, excellent condition, very clean. Must see. Only \$9450. 378-3128.

Mazda 1978 GLC. Five-speed, 96K miles, new brakes and clutch, 9000/best offer. Must sell moving. Claudine 221-2097, 476-1092.

Mazda 1981 Luxury 626. Four-door, automatic, new engine, loaded, great condition. \$3,750. 771-3998.

Mazda 1982 GLC Wagon. Five-speed, 88K, AM/FM cassette, runs well but needs work. \$900. 863-7475.

Mazda 1983 RX7. Gold, excellent condition, 64K miles, five-speed, AM/FM cassette, one owner. \$5,300/best offer. 237-1741.

Mazda 1985 RX7. Red. Five-speed, air-conditioning, stereo/cassette, sports edition, low miles, low mile, mint condition! \$7795. 864-5328.

Mazda 1986 RX7. Red, sport package, very good condition, alloys, air conditioned, 65K miles. \$8,000/best offer. 921-6711.

Mazda 1988 RX7 blue metallic, sport package, air conditioner, 40K, \$6,800. 868-1770.

Mazda 1987 626LX. Fully loaded, low miles, great condition. \$9750. 331-3845.

Mazda 1988 RX7, convertible. Just received company car. Wants to sell. Great fun. \$19,000. 775-1309.

Mazda 1990 Miata Roadster, 900 miles, white with black interior. Selling because of illness. \$22,000. 495-4855.

Mercedes 1973 280SE; 4.5 engine, sunroof, leather interior, \$3800, Gene 566-0565.

Mercury 1987 Sable GS. Sharp, power locks, power windows, automatic transmission, AM/FM cassette, well maintained. \$7,500. 524-1945.

Mercury 1989 Cougar convertible, rebuilt 351, new candy paint, gold Daytona and Voss. \$6,500/best offer. 835-7692.

MGB 1978 Roadster. White, Blaupunkt cassette, 64K miles. \$3000. Tom 826-7648. Leave message.

Mitsubishi 1989 Gallant. Red, four-door, automatic, air, tape, 14K miles, \$9,950 or best offer. 751-2028, evenings.

Mitsubishi 1988 Mirage. 45K miles, four-speed manual transmission, factory warranty, \$3,700. 738-1936 evenings/weekends.

Must Sell. Mazda 1985 GLC deluxe. Great condition, four-door sedan, five-speed, red with black interior, air-conditioning, cassette, cruise control. \$3000 or best offer. 255-2170.

Nissan 1985 Sentra four-door sedan. Five-speed. New battery and front tires. \$3K. \$2,500 or best offer. 681-0164.

Nissan 1985 Sentra. Excellent gas mileage, five-speed, air conditioning, beige, two-door, beautiful condition. \$4,300. 673-3701.

Nissan 1985 Sentra deluxe two-door, five speed stick, 65K, new clutch/tires/muffler. Very clean, \$4000 or best offer. 753-6413.

Nissan 1987 Sentra XE sedan. Four door, automatic, silver, excellent condition. \$6,200. 824-5131.

Peugeot 1988 404. Runs great, new clutch, master cylinder, etc. 282-4369. \$500.

Peugeot 1985 505 Turbo gas. Mint condition, book value \$10,800. Sacrifice for \$7995. 927-4655/485-2848.

Peugeot 1977 504. Clean, sunroof, loaded, new tires. Needs motor work. \$1000 or best offer. 344-9368.

Peugeot 1985 505 STI. 37K miles, excellent condition, black, air conditioning, warranty. \$6900. 593-9810.

Peugeot 1987 504. Clean, sunroof, loaded, new tires. Needs motor work. \$1000 or best offer. 344-9368.

Peugeot 1985 505 STI. 37K miles, excellent condition, black, air conditioning, warranty. \$6900. 593-9810.

Peugeot 1987 504. Clean, sunroof, loaded, new tires. Needs motor work. \$1000 or best offer. 344-9368.

Peugeot 1985 505 STI. 37K miles, excellent condition, black, air conditioning, warranty. \$6900. 593-9810.

Peugeot 1987 504. Clean, sunroof, loaded, new tires. Needs motor work. \$1000 or best offer. 344-9368.

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Peugeot 1987 504. Clean, sunroof, loaded, new tires. Needs motor work. \$1000 or best offer. 344-9368.

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Peugeot 1987 504. Clean, sunroof, loaded, new tires. Needs motor work. \$1000 or best offer. 344-9368.

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Peugeot 1987 504. Clean, sunroof, loaded, new tires. Needs motor work. \$1000 or best offer. 344-9368.

Peugeot 1985 505 STI. 37K miles, excellent condition, black, air conditioning, warranty. \$6900. 593-9810.

Peugeot 1987 504. Clean, sunroof, loaded, new tires. Needs motor work. \$1000 or best offer. 344-9368.

Peugeot 1979 504D, automatic sunroof, power-windows. Sexy luxury. \$1295. 655-0439.

Plymouth 1976. Six cylinder, good engine, new back brakes, \$500. Call 824-7660, ask for Dan Roam.

Plymouth 1967 Valiant, new brakes, slant 6, reliable, \$600. 431-8805.

Plymouth 1974 Duster. Slant six, runs excellent, clean and well maintained, nice sound system, huge trunk. \$950. 488-0753.

Pontiac 1985 Trans Am, black, auto, alarm, loaded, T-top, custom wheels, 48K miles, \$9500 or best offer. 568-2899. 5pm-10pm.

Pontiac 1987 Fireo GT, five-speed, sunroof, spoiler, loaded, 26K miles, silver. \$9,250. 424-0009.

Pontiac 1983 Trans Am, five-speed, AM/FM cassette, 50K miles, original owner, excellent condition. \$5,200/best offer. 223-2933 evenings.

Porsche 1978 924. Air conditioning, power windows, new brakes. Mint! \$3800. 386-0476.

Renault 1983 Le Car. Four-door, gold, excellent condition, alloys. Only 56K miles. \$1,750. 826-2985.

Renault 1985, 60,000 miles. Four cylinders, automatic transmission, air conditioning, 45MPG, stereo, four-door, clean. \$2175/best offer. 586-5288.

Saab 1979 Sonnette III. Very good condition, new tires. \$2,500 or best offer. 654-0931.

Saab 1978 900ES, sunroof, runs good. Some repair. \$1,000. 487-9126 evenings/weekends; 759-8190.

Saab 1981 900S. Low miles, top condition, classic, automatic, sunroof, cassette, four-door, must sell. \$6,400/best. Ray or Pat, 864-2350.

Saab 1987 900 Turbo. Five-speed, 21K miles, leather interior, sunroof, air, perfect! Must sell \$16,900/best offer. 441-5359.

Saab 1988 900. Three-door, 5-speed, cassette, air conditioning, warranty. \$12,000. 681-2722.

Subaru 1987 Justy. AM/FM cassette, five-year-100K mile warranty, cassette, \$4995 or best offer. Call 255-3930.

Subaru 1987 GL Hatchback. 17K miles, Three-year/100K warranty, am/fm radio, five-speed, \$6,900. 838-0771.

Suzuki 1983 GS750ES. Mint, lots new parts. \$2,500/best offer. 791-5734.

Suzuki 1986 Samurai, five-speed, AM/FM cassette, low mileage, excellent condition. \$5,700. 678-1522.

Toyota 1979 Corona four-door beige 78,000 miles. Clean inside, runs good, only \$2,000, negotiable. 685-1057.

Toyota 1978 Celica GT, 150K, air conditioning, AM/FM, needs exhaust manifold, catalytic converter, but runs OK; \$450. 922-6833. David.

Toyota 1987 Supra. Loaded, five-speed, white, \$12,795. 637-1825.

Toyota 1985 Tercel, automatic, 68K, four-door, hatchback, gold, good body, condition. \$3,750/best offer. 693-1097.

Toyota 1988 Celica GT, hatchback, red, only 11,000 miles, sunroof, cassette, air conditioning, loaded, \$13,800 or assume payments. 829-1991.

Volkswagen 1978 Convertible Superbeetle. Great condition, new roof, low miles, many extras. Must sell. \$4,000/best offer. (415)921-1150.

Volkswagen 1980 Rabbit. Two-door, sunroof, alloy rims, stereo, white/blue interior, fast, looks great. Laura 752-2355. 71-5688.

Volkswagen 1981 Rabbit. Five-speed, sunroof, Kenwood stereo, good condition. Clean. \$2,000/best offer. 821-6759.

Volkswagen 1988 Golf GL. Five-speed, power brakes, air conditioning, 11K miles, Yamaha stereo, paint protection, alarm, five year warranty, perfect condition. \$9,500/best offer. 668-0785.

Volkswagen 1980 Rabbit Diesel 105K, kept in garage, excellent condition, one owner, best offer; 376-1579 evenings to 10PM.

Volkswagen 1970 Bug. 85K, kept in garage, excellent condition, one owner, best offer. Call 376-1579 evenings to 10PM.

Volkswagen 1971 Karmann Ghia. Nice body, runs perfect, new interior, rebuilt engine 88. \$2200. 415-553-8170.

Volkswagen 1987 GTI. 16V, 1900 miles, code alarm, AM/FM cassette, sport tires, silver, always garaged. \$10,500/best offer. 648-7346.

Volkswagen 1971 Super Beetle. \$1500/best offer. Very good condition, rebuilt engine, dark green, TLC in Albany. 525-1184.

Volkswagen 1980 Dasher Wagon, diesel. Good engine, needs some work. \$400. 929-8757.

Volkswagen 1974 Super Beetle. New engine, etc, one owner, excellent! \$2,200 or best offer. Call 430-1178.

Volkswagen 1978 Superbeetle convertible. White, opalirio, metallic cinnamon exterior, new paint/tires, must see. \$5200. 885-1394.

Volkswagen 1973 Super Beetle. 15,000 miles, rebuilt engine, rebuilt carburetor, new clutch and brakes. \$1000 or best offer. 648-1644 evenings.

Volkswagen 1955 Cabriolet. Extremely sharp, (restored). \$6,750. 655-6128.

Volkswagen 1985 Jetta. White, all electric, power, clean through out, phone. \$5500/best offer. 221-5739, evenings.

Volkswagen 1973 Super Beetle, new paint, wide tires, runs good, \$1,300/best offer. 493-5808.

Volkswagen 1983 Scirocco GL, five-speed, burglar alarm, air conditioning, AM/FM cassette, power window, mirror, antenna, showroom condition. \$3,300/negotiable. 941-2379.

For Sale Volkswagen 1972 Superbeetle. \$1800 or best offer. Sunroof, rebuilt engine, good transportation, good condition, radial tires. 695-2441 or 523-8235.

Volkswagen 1985 Cabriolet Convertible. Five-speed, stereo/cassette, looks and runs great! \$7995. 864-5328.

Volvo 1985 122. \$400. Good mechanical condition. Interior and body need work. Susanna 641-1209.

Volvo 1972 122S Wagon. Runs great, needs some body work, \$500. 648-8552.

Volvo 1988 142S Sedan. White, automatic transmission, body very good. Needs engine work. \$500/best offer. Peter, 752-5757.

Volvo 1975 242DL. Original owner. Blue, new battery, new waterpump, \$1,595 or best offer. 843-7754.

Make Me An Offer Volvo 1978 244DL. Excellent condition, runs great. Asking \$3,800. 386-4719.

Volvo 1979 242 DL four-speed, 155K miles, good condition, \$2,650. Call 355-7158.

VW 1977 Convertible Bug White on white, excellent condition, \$4,000. (408)286-2206.

AUTO CLASSICS

Chevrolet 1982 Impala. Maroon, four-door, hardtop, V8-283, automatic. Original owner, very good condition, 88K miles. \$2,500. 344-4428.

Chevrolet 1966 Corvair, needs work, drop top. \$1,000 or best offer. 649-9370.

Dodge 1984 Dart. Golden Anniversary, clean, \$1,200 or best offer. 550-0639, 688-1883.

Ford 1983 Fairlane. Two-door, custom, excellent condition, interior/exterior perfect, must sell. \$2,250 or best offer. 387-4879.

Ford 1964 Falcon convertible red with white top. A classic! Rebuilt four-speed transmission, New water pump, brakes, carburetor, \$3,500/best offer. 435-5265.

Ford 1965 Mustang six-cylinder, completely restored, excellent condition. \$3,500. 467-2589.

Ford 1968 Mustang. Red convertible, six-cylinder, automatic transmission, beautiful, AM/FM. \$8000/best offer. Must sell. 531-0488.

Ford 1987 Mustang convertible 289, automatic transmission, \$6,500. 223-6478 evenings and weekends.

Imperial (Chrysler's best) 1956 milestone, very good original four-door, 85K miles, largest modern sedan. \$4750. 255-7786.

Mercury 1957 Montclair. Four-door, hard top, excellent original condition, red, white, gold, \$4,800 or best offer. 625-6526.

Volvo 1968 122S Amazon, four-door, light blue, excellent condition. \$3,750. 583-9721.

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Blanchi Volpe, used three weeks, perfect condition, frame 58, black, many extras. \$500. 822-4632.

Bicycle 12-speed Mongusta 3000. Medium frame. \$350. 387-4925.

Bike, Mountain, 1988 wicked fat chance. \$1000/best offer. 668-4722.

Bill Davidson-Handbuilt, 23" twelve-speed, Campagnola group, chorus, inline, paint. \$1,000 or best offer. 524-5287.

Centurion Semans 12-speed women's 21" bicycle, \$200 or best offer. Call 574-8227.

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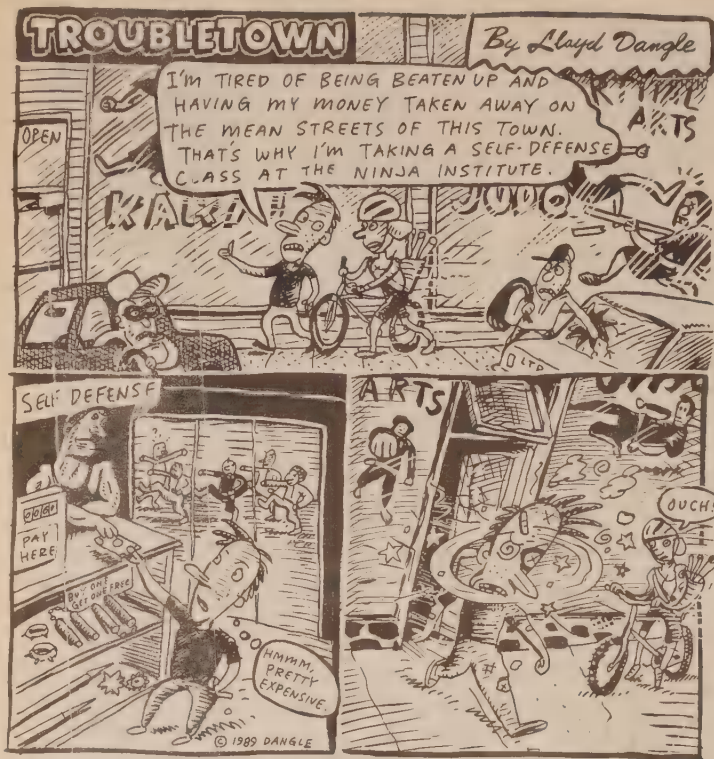
BMW 1974 R60/6. New tires, clutch, battery. Black, 17.5K miles, needs transmission work. \$1500/best offer. 665-5470.

BMW 1976 R75/6. Clean bike. Call for details. \$1,000, evenings. 254-6207.

BMW 1984 R65LS, full extras, excellent condition, \$2,900/best offer. 821-3673.

BMW 1985 K100RS. Silver, clean low miles, extra \$490. Craig 595-2227, evenings; 369-4888, days.

BMW 1985 modified R80. R100RS cylinders, K75 bars, S-Fairing, black, 27K miles, bags, reshimmed transmission, \$3,800. 861-0684.



Chevrolet '95 Suburban Silverado. All terrain tires, tow package. Priced to sell. 283-1277.

Chevrolet 1971 one-half ton, six-cylinder. Nice motor, nice transmission. \$1,200. 585-7891.

Chevrolet 1978 Van, automatic transmission, power brakes and steering, healthy V8 engine, reliable monster. \$1,200/best offer. Rob 864-8588.

Chevrolet 1971 Blazer. 350 Four-speed, 80k original miles, new tires, battery, and paint. \$3600. 796-0826.

Chevrolet 1979 van conversion. Good condition. \$2,800. 689-7439.

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Dodge 1967 Stent 6, white Stepvan, three-speed transmission. Deep oil, propane heat and stove, bad sleeps two, miscellaneous tools, etc. Needs clutch. Best offer over \$500. 861-7386.

Dodge 1974 Van. Automatic transmission, rebuilt engine, new custom chairs, bed, runs okay, needs body work. \$1,500/best offer. 239-1259.

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Dodge 1976 1/2 ton pickup with camper shell. Needs minor work. Engine rebuilt recently. \$850. 564-4896 evenings.

Dodge 1982 Ram Charger, V8, automatic transmission, air conditioning, new paint and interior, many extras, excellent condition. \$6,500. 848-1189.

Dodge V8 mini-motor deluxe home. Only 35K miles. \$7000. 830-9045.

Ford 1972 Stepside, six-cylinder, new brakes, new clutch, \$1,100/best offer. 685-5848.

Ford 1975 Establishment, 25-foot, \$2,000, needs work but runs good. 568-4199.

Ford 1973 Cargo van. Bed, cabinets, roof rack, new shocks/transmission/clutch, and battery. Power steering, air conditioning. \$2,500. 751-3457.

Ford 1983 Ranger, BF Goodrich radials, lift kit, body/engine need work. \$1,000/best offer. 359-8973 evenings.

Ford 1983 conversion, TV, CB, stereo, air conditioning. \$7,500, mostly high-wire. \$7,500/best offer. 382-0339.

Ford 1984 Bronco II, \$6400 or best offer, power steering, power brakes, AM/FM cassette, 74K, excellent condition, four-wheel drive. Call 221-9168.

Ford 1985 Ranger, must sell, make offer, great condition. Call Jorge, 465-7282.

Ford 1985 Ranger XL, 4x4, V6, five-speed, dual gas tanks, long-bed, deluxe stereo, air conditioning, good tires. \$6750. 588-1184.

Ford 1985 Bronco II, black and grey, with low bar. Good condition. \$7,000/best offer. Call Debra, 482-0609.

Ford 1988 F250 XLT Lariat. 4X4, four-speed, AM/FM cassette, air conditioning, dual tank, towing/handling package, 29K miles, clean, \$13,500. 754-2276.

Ford 1988 Aerostar. Low miles, excellent condition. \$9500 or best offer. 638-3629.

Ford 1988 E150 Cargo Van, six-cylinder, power-steering/power-brakes. 21K miles, mint, one owner, all records. \$9945. 992-1258.

Ford 1988 Bronco II, Ed Bauer. Loaded, 10K miles, new condition. \$13,888. 472-2983.

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Jeep 1979 Wagoneer, 360 V8, runs great. \$5000 or best offer. Melissa 370-2347.

Jeep 1984 Cherokee Chief, five-speed, air conditioning, 2.5 litre, sunroof, stereo, 66K miles, very good condition. \$7,200. 681-1467.

Jeep 1985 Cherokee Laredo. 2.5 litre, five-speed, loaded, excellent condition, must see. \$8,000. 724-7670.

Jeep 1987 Laredo. Loaded, 4X4, V6, five-speed, Yakima racks, 29K miles, \$13,900. 922-3565.

Mitsubishi 1986 Mighty Max, with cap, new transmission and tires. \$6,500/best offer. 931-3545.

Nissan 1988 pickup SE-V6, five-speed, king cab, shell, liner, air conditioning, cruise, cassette, power, loaded. \$10,500/best offer. 626-4656.

Plymouth 1980 Arrow Pick-up, Mitsubishi engine, with \$1000 carpeted six-pac cabinet camper, runs great. \$1950. 658-1994.

Robinson 21-foot motorhome, roof air, fully self-contained. Must see to appreciate. \$4,850 or best offer. 532-5942.

Toyota 1988 4X4, low miles, V6, extras, six-year 60K warranty. \$12,000. 441-7287.

Toyota 1987 Two-wheel drive shortbed. Great condition, \$5900, maroon, great buy. 285-8857 leave message.

Toyota 1982 Sunrader. Self-contained, 21-foot, with bunks, sleeps five, separate bath, furnace, excellent condition. \$9,995. 751-3061.

Toyota RV, 18-foot, four-speed, two alrs, bathroom, dual rear wheels, refrigerator, three-way power, good mileage, just smogged. \$3,500. (707) 745-3275.

Volkswagen 1978 Westfalia. Great condition, sleeps four. \$3500/best offer. 331-3845.

Volkswagen 1971 Camper. New engine, new paint, AM/FM cassette, excellent condition, \$2450 or best offer. Susan, 681-0267.

Volkswagen 1973 Pop-top Westfalia. Sink, icebox. \$1,750 or trade. 588-1596 or 821-9873.

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Interiors. From a brief consultation to total redecoration of your living or work space. References. Julie, 388-1134.

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Interior/Exterior specialist. European
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Expert pet care in your home since
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Commercial (1 & 2 lines). Free
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11 Years Experience. 821-4498

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HOUSE SITTING

Housekeeper. Available short/long term.
Mature, employed, woman will care for
house, yard, pets. Call Mary, 929-5457.
Hollistic Housekeeper. Two years ex-
perience caring for pets, plants, mail.
"Clean & serene." 415-255-8830.

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SHARED HOUSING, NON-S.F.

Beautiful house in Fairfax, bedroom
and bathroom, \$850 per month, utilities
included. Quiet, clean, independent
person. 775-0892, 459-7581.
Grand Piano And Ocean View
Roommate wanted to share large house
in Pacific with one woman and two
men. \$280 for room with private bath,
gorgeous garden. Share utilities, no
tobacco or pets. 15 minutes to
downtown SF. Available now. Hadley,
359-4496, Mike, 359-8290.

Share beautiful large condo, Foster
City, fireplace, pool, near Bay, with
male professional, 25 minutes to city.
\$480 plus utilities, available October
1st. 338-1400.

SHARED HOUSING, S.F.

\$595 or \$650 furnished, 14' X 25'
bedroom with fireplace in huge, ex-
ecutive-quality, two-story flat, with garden
and cat. 28th Avenue, near Seacrest,
nonsmoking male preferred. 387-1873.
\$550 per month. Beautiful, two-
bedroom, Castro/Upper Market area,
furnished, washer/dryer, yard. Call
Maria 864-6250.
\$550 plus utilities. Considerate,
responsible, vegetarian roommate
wanted to share light, beautiful, four-
bedroom, two-bath house in Noe
Valley. Large gardenfront yard.
washer/dryer. Very sunny and quiet.
Nonsmoker. Spiritually oriented
preferred. Jeremy 641-1291.
\$515. Two private, adjoining rooms
in large sunny Cole Valley flat. Available
October 1st. Large kitchen with
dishwasher, split bath, great location.
With woman writer and one cat. Prefer
quiet nonsmoker over 30. Diane 731-
1926, 378-5671 days.
\$500 plus utilities. Eureka Valley
nicely furnished bedroom in six-room
flat. Hardwood floors, sunny garden,
washer/dryer, two cats, dog free,
responsible, professional, female to
share with same. 282-6461.
\$500, last, deposit, share two-bedroom
apartment on attractive, quiet Liberty
street. Beautiful view, garden; clothes
washer, dryer. Prefer responsible guy,
30-40's, Michael or Phil, 649-5281
evenings.
\$500. Western addition, very large,
open and sunny in penthouse to share
with three people, seeking additional
professional-type person.
Requirements: Be responsible and be
fun. 621-1607, 587-8155.
\$500/\$600 Deposit. 14'x14' room in
large well-furnished Victorian, upper
flat, view, 28th Avenue. Share with
home-employed female artist with two
cats. Honestly, solvent, hard worker.
No tobacco, pets, children. 221-2890.
\$495, K-utilities, available October 1.
Large room, private bath, walk-in closet
in spacious Upper Market apartment.
Washer/dryer, fireplace, carpeting,
view, backyard. Wanted: Straight,
responsible male/female, 30 plus,
Sense of humor. No drugs, dogs. Penny
626-8789.
\$495. Near Panhandle. Large, beautiful
Victorian flat with five rooms, 1k baths,
fireplaces, dishwasher, washer/dryer,
yard and storage. Near transportation,
great landlord. Share with woman and
cat. Nonsmoker. Available October 1st.
Call Jo, 931-3086.
\$475. Two rooms, your own in sunny
Edwardian. Share kitchen/bath. Nicely
woodwork. Available immediately.
Mark, 863-1109.
\$470 Pacific Heights Victorian flat,
fireplaces, hardwood floors, twelve-foot
ceilings, large garden bedroom with
study, to share with two others. Avail-
able October 1. 931-8858.
\$460. Upper Mission two-story flat
share with one. Call 282-1258.
\$450 includes utilities and laundry.
Clean, walk-to-wall carpeted room with
own phone jack in room. Private
bathroom, private cultivated rear gar-
den entrance. Share huge kitchen, din-
ing area. Close to all transportation,
shopping, easy parking. Smokers, cat,
all foods OK. No drugs. Prefer tidy, sol-
vent female. Private home owned by
two women who are there only on
weekends. 441-1660.
\$450 Large room in sunny, attractive,
well-kept flat. Parking, storage, view,
fireplace, 752-9929.
\$450 Semi-Bernal Heights. View, near
transportation. Nonsmoking,
responsible, quiet person wanted. 647-
4974.
\$440/month plus utilities rents two
private rooms in beautiful, spacious
six-room flat near Dolores Park.
Responsible, employed male or female,
35 plus only, to share with straight
female. No pets. \$425 deposit. Avail-
able Oct. 15. Sara, 824-4013.
\$425 plus utilities, \$250 deposit. Spacious
two-room suite, K Bath, fireplace,
private entrance into outer Richmond flat
for responsible, independent lesbian.
751-1038.
\$400 house, Bernal Heights. Three
bedrooms, view, deck, yard, sunny
bedroom, quiet street near park/
transportation. One straight female
non-smoker wanted. 641-0991.
\$400 plus. Large room in spacious
Potrero Hill flat. Views, deck, fireplace,
washer/dryer, two living rooms,
hardwood floors. Prefer nonsmoking
female to share with gay female,
straight male, and cat. 824-4936.
\$400 utilities included. Share bath,
kitchen, laundry. Outer Sunset. 665-
6767, 665-4603.
\$400. Bright, spacious Lower Nob Hill,
two-bedroom Victorian flat. Share with
one 30+ year old professional woman and
friendly happy Westy. Nonsmokers,
honest, responsible, with a zest for life
please. 885-6323.
\$400. Duboce Triangle/Lower Haight.
Quiet, pleasant flat, modern kitchen,
dishwasher, microwave, laundry
facility. 751-3148.
\$400. Lovely apartment near GG Park/
UCSF. Share with one woman.
Nonsmoker, female. 668-4911.
\$400. South of Market. Professional-
type person to share household. Two
men and three women. Bright, sunny
and clean room plus atrium, decks, and
garden. Magical space. 621-1607.

\$400. Western Addition. Clean, sunny
room, new carpet, semi-private bath, to
share with three people who seek
professional-type person.
Requirements: Be responsible and fun.
621-1607, 587-8155.
\$395 plus utilities and deposit. Share
large, sunny live-room Bernal Heights
Victorian flat with one gay male. No
pets. Must be employed and
responsible. Eight minute walk to Glen
Park BART. 334-2522.
\$395. Room with private bath in im-
maculate house, quiet neighborhood,
parking near McClaren Park. 587-
1709.
\$395 Share beautiful home with artist.
Washer/dryer, dining room, yard,
hardwood floors, parking. Must see to
appreciate. No smoking, no pets, Silver
Avenue. 487-6605.
\$385. Potrero Hill, female wanted to
share three-bedroom flat with two
others. Sunny, spacious, deck, yard,
laundry, 25 plus. 821-7572.
\$380 Duboce Park. Responsible easy-
going male, 29, with two dogs to share
two bedroom flat with sunny deck and
yard. Close to transit, shopping, etc.
Male/female, straight/gay OK. Sorry no
other pets. Call Bret: 621-3062.
\$375 plus utilities. Three bedroom Ber-
nal home with part-time mom/kids.
Garage, small yard, 285-5812.
\$375 Potrero Hill. Sunny, view, parking,
view, yard, deck. Share two-bedroom
with quiet WM. 33. Dave 824-5110.
\$350 plus, large room in three-bedroom
flat, Near GG Park. 751-2929.
\$350. 29th and Geary. Female room-
mate wanted, nonsmoker. Home: 752-
4638, text: 777-9319.
\$345 Large room available October 1 in
big, beautiful, Lower Haight flat. Clean
and homey atmosphere to share with
two women, one child. Prefer
nonsmoking, responsible female.
Washer/dryer, view, Janet 621-6636,
evenings.
\$320 Noe Valley. Two friendly, inde-
pendent women seek female for
spacious, bright flat, nonsmoker, no
pets, 30 plus. 626-7670.
\$305 month plus deposit. Woman to
share three-bedroom flat, inner Sunset.
Near transportation, shopping, laundry.
Nonsmoker, employed, straight.
Fireplace, hardwood floors, view.
Available October 1st. 666-9675,
evenings. Jerry or Lynn.
\$295 to \$425 Lower Haight. Sunny,
spacious flat with a view, private
bathroom, near transportation, shops,
short/long-term. 881-8277.
\$292 Small room (7'x 6'). Prefer
quiet, nonsmoking, straight. Terry, 476-
2781, 826-6644.
\$280 including utilities. Noe Valley.
Two women looking for third. No
smoking. Susan 285-2480.
180 Degree Panoramic View
House with fireplace, two car garage,
washer/dryer, office with computer
stuff, music studio, tons of space for ar-
tistic and other endeavors. Semi-
work or type with varied interests
seeks responsible (and otherwise
whatever) roommate to make for nice
home. Tim 584-3832.
Beautiful Potrero Hill
Sunny room in house to share.
Fireplace, washer and dryer, backyard,
great parking and good bus service.
Responsible person, short or long-term.
\$400. Ask James 285-0702.
Beautiful Furnished Room
Sunny Mission Victorian house,
immaculate. Nonsmoker. \$350 plus
utilities, first/last, \$200 security. 824-
1554.
Beautiful view near beach. Unfurnished
room in three-bedroom house, ten
minutes to SFSU. Fireplace, washer/
dryer, on bus line, full basement,
no pets. M or F, \$325/month plus
deposit/utilities. 928-4708, 755-1671.
Beautiful Noe Victorian
\$465. Share two-bedroom flat with
responsible, creative professional.
Hardwood floors, great colors, near
shops, transportation. Easy parking. No
smokers. 826-0234.
Beautifully Renovated Victorian
Dolores Heights, share with nonsmok-
ing woman. Gourmet kitchen, all
amenities, laundry, split bath, security
system. Lovely garden. Must see.
\$650 plus half utilities. 282-8597.
Bernal Heights - Attic room with
skylight in three-story home with
amenities. Smokers/meat eaters OK.
Sense of humor a plus. Sorry, we al-
ready have pets. \$350 per month plus
utilities. Deposit negotiable. Roberta
626-0435, Nancy 550-0148.
Bernal Heights household seeks fourth
person to share quiet spacious house.
Yard, garden, home. Room is large,
has own bath. Buy food together, veg.
Nonsmokers, communal but independent.
\$350 per month. Available
October 1. 285-5059.
Buena Vista two-bedroom Edwardian to
share. Panoramic views, washer/dryer,
dishwasher, \$600 includes heat. 626-
6434.
Cole Valley. \$425 plus utilities.
Female with cat seeks friendly, respon-
sible female to share three-bedroom
flat. Fireplace, washer/dryer in building,
furnished except bedroom. Near MUNI.
Sorry, no pets. Available November 1.
681-1919, leave message.
Female roommate wanted, two-bed-
room apt. No kitchen, refrigerator
and hot plate in room, view, near U.S.F.
\$325 a month or \$430 with garage.
\$300 deposit. Available Nov 1. Shelly
668-1415.

Fillmore/Union Flat To Share
With two women. Available October 1st.
Spacious, sunny, Washer/dryer. \$480.
Call Susan, 929-1268.
Guardian Classified Work
Overtime
Classified Department open Wednes-
day and Thursday evenings until 7pm.
Beat the Friday 2pm deadline.
Housemate wanted to share two-
bedroom, one bathroom flat with profes-
sional female at Mason and Jeva.
Washer/dryer, fireplace, dishwasher
and deck. Share rent, \$1098 plus
utilities. Available October 1. 626-3591,
762-6402.
Large Room-Close To SF State
Available October 1. Share home with
one other. Washer/dryer, fireplace. Call
evenings until 11:00, 333-8870.
Lussille Heights - Ocean View
Female seeking straight female to
share three-bedroom bi-level townhouse.
Fireplace, living, kitchen,
dining, separate bathrooms. Washer/
dryer. \$480. Days, 955-8237.
Loft
\$385. Share gorgeous, 2,400 square
foot loft. Private, gorgeous, SOMA/
Mission. Available October 1. 558-
8284.
Lower Haight
Huge sunny room in Victorian,
high ceilings, huge kitchen to share
with one woman. Must see! A great deal
at \$375 per month. Call Maev or Col-
lette at 861-2095.
Near Glen Park BART
View, furnished bedroom in large
house, with two walk-in closets, beauti-
ful sundeck, near city and state
universities, modern kitchen,
microwave, no pets, \$400, percentage
utilities, deposit. 584-1169.
Noe \$475, lovely modern home, view,
yard, deck, laundry, parking, quiet,
mature, petless, nonsmoker. 821-9443.
Noe Valley \$350 a month plus deposit,
with two working men. Male preferred,
call Luis, 282-1854.
North Beach - Great Deal. You get two-
bedrooms plus parking for \$385/month.
Share with one person. Call Maria 398-
3851.
Room available in three-bedroom flat,
inner Richmond District. Friendly, open
atmosphere, nonsmoking, no pets.
\$247, utilities, \$328 deposit. 751-8268.
Room in sunny spacious three-bed-
room flat, available October 15.
Private bath, Western Addition. \$475.
744-5647 or 822-9075.
Roommate wanted to share beautiful,
six-room Richmond flat with panoramic
views of GG and Marin headlands.
Large living room/dining room, washer/
dryer, share bath and utilities. Prefer
nonsmoking female with no pets. \$450
a month. Available now, day and
evenings. 686-5115.
SF commuter room. Four nights. Large
closet with dresser. Golden Gate Park.
5th/Fulton. Nonsmoker. Price
negotiable. 221-4849.
Share great three-bedroom flat with two
women, cat and dog. Deck, backyard,
washer/dryer, near Richmond. \$400.
221-9517 or 750-7063.
Share Sunset district flat with two
others. Near park and transportation.
Over 30 years preferred. Straight M/F.
\$318. Call 543-9965 or 681-5039.
Single parent or child friendly, for spa-
cious household near panhandle, two
rooms available. \$410/\$380, 826-3184.
Spacious Ashbury Street Home
Three rooms. I seek tidy (or long-
standing co-op) home. Spacious house,
lots of common rooms, three floors,
garden, yard, fireplaces, piano, washer/
dryer, some parking, well-furnished.
Tobacco-free, pet-free, Republican-
less. Un: nurse, social worker, grad stu-
dent (film), lawyer, physical therapist.
ages 26-40. You: mature, responsible,
friendly, over 25. Share chores,
expenses. Rent \$320/plus. 931-9933,
567-3215.
Spacious six-room Richmond District
house to share with one person. Lots of
amenities. \$465 plus utilities. 221-
8199.
Two creative, working women, in 30's,
seek third to share large, Richmond
flat. Parking, no cigarette, fireplace,
storage, \$383 plus deposit. Available
October 1. Suzanne 752-6824,
evenings.
Two Room Suite
In beautiful flat \$500. Shared, carpet,
gas stove, backyard, and garage with
one. Male or female or couple. Cat ok.
No kids/dogs. Available now! Dave 731-
8708, 332-4882.
Two women and two cats seek third to
rent two rooms near Duboce park.
Large, friendly house, convenient
transportation, no cigarettes, must be
solvent, \$300, 552-2816.
Upper Haight - Cole Valley
Beautiful three-bedroom flat in great
neighborhood. Living room, dining
room, kitchen, deck, washer/dryer,
views. Man and woman looking for
one. Male or female, neat, easy-
going home, male/female, nonsmokers,
no pets. \$450 each. 564-5007, 564-
7617. Available September 1, 1989.
Use the Night Drop Box to leave your
ad. Available 24 hours a day. 2700 19th
Street (corner York and 19th).

You'll Like This Place
\$415 Large room in a spacious house
near Golden Gate park, hardwood
floors, parking, laundry, basement,
deck with three sittingg, fun, respon-
sible professionals (two men, one
female). Female preferred. 684-9094.
RENTAL HOUSING,
NON S.F.
\$675. Daily City. Two-bedroom, one-
bath, new kitchen, clean, quiet, washer/
dryer, deep freeze, yard, garden, near
BART. 386-4016.
\$780-Albany, two-bedroom apartment,
spacious, sunny, garage, deck. BART,
bus & shops. Available October 1st.
276-6402.
\$750. Shafter Creek, sunny one
bedroom, top floor, view, call 952-0940.
\$2,790 Redwood City, Edgewood road,
3650 square foot, six-bedroom, four-
bath, stunning family room, two
fireplaces, pool and garden service, all
electric kitchen. 363-8441, evenings.
\$1,500. South Hills, great view! Four
bedroom, 1k bath, hardwood, fireplace,
two-car garage, full basement, yard.
676-0821.
\$1,200. Pacifica. Three-bedroom, two
bath, two-car garage, fireplace, gar-
den. 994-4974.
\$1475 Four-bedroom, 2k bath up, three
rooms down in prime Westlake, Daly
area. Near all conveniences. 991-
4784.
Hayward-Near Cal State University.
Top floor duplex, \$655/month. Stove,
refrigerator & fireplace. Pet OK. Owner/
lesbian occupies 1st floor. Two blocks
bus service to BART. Doris 881-1152.
Richmond. Three-plus bedrooms, two-
baths, beautiful Wildcat Canyon
country home, garage, decks, fireplace,
view of park, great neighborhood. No
pets. \$1475. 233-3408.
Three-bedroom, one-bath, single
garage, dining room, large yard, \$850
plus \$1000 security deposit. 237-0201.
RENTAL HOUSING,
S.F.
\$900 Cottage, Bernal Heights
Two-bedroom Victorian, 10 minute walk
to Glen Park BART. Newly painted, in &
out. Charming, quiet. 641-1723
\$900 Rear Cottage
Two-bedroom Victorian, Sunny Mission
near 24th. Secure, newly painted in and
out. Quiet. 641-1723.
\$825-Hayes Valley. Sunny two-bed-
room flat, bi-level, spiral staircase,
hardwood floors, deck and yard. Vic-
torian building with modern interior. 758-
8366.
\$800 Mission District. Two-bedrooms,
one bath, marble fireplace, wall-to-wall
carpets, one car parking space.
Richard 895-1285, leave message,
282-4022.
\$800/month. Two-bedroom, close in,
nicely remodeled, garage. 863-0712.
\$740-Richmond. Newly painted, quiet,
sunny, spacious, one-bedroom, (11 x
16). Living (11 x 21), and dining room.
Refinished hardwood floor, new tile
sink and mini-blinds. Garage available,
good transportation, one block to
Leary. 4300 Anza/34th Avenue. 771-
4052.
\$650-17th Street between Mission and
Alameda. Three-room apartment.
Freshly painted. Stove and refrigerator.
Mission Realty. 863-0180.
\$575 & \$775 Two-Bedroom
One-bedroom and two-bedroom apart-
ments Near Alamo Square, gas stove
and heater, new paint, refrigerator,
carpets, drapes, clean, laundry, garage
available. Secure building. Open Sun-
day 2-6. Call 931-8531 or 685-0319,
please leave message.
\$515. Nice renovated Victorian Studio.
Cinetite, private deck, quiet, full bath,
new gray carpet, laundry. 501
Buchanan at Oak. Gateway 621-7070.
\$2,500. Furnished 1907 home on stair-
way in heart of SF. Two or three
bedrooms, 1k baths, fireplace, deck
and view. 431-8591.
\$1,380 Pacific Heights, two-bedroom,
two-bath, two level, fully rebuilt, new
appliances, hardwood, carpets, laundry
facilities. 824-2505.
\$1,000 Bernal Heights. Sunny two-
bedroom Victorian flat. Top unit, views
of Twin Peaks, & downtown. New paint,
hardwood floors. Available now. No
pets or smokers. 282-4819.
Excelsior District home. Fireplace,
deck, washer/dryer, two-car garage.
\$1,200/month, 564-2261.
Lovely, sunny, studio, garden, deck,
washer/dryer. Near Glen Park. \$460/
month. 333-4055.
Studio apartment, new, clean, quiet,
one person, near San Francisco State.
Partly furnished, garden. \$450 includes
utilities. 585-0414.
ROOMS FOR RENT
\$275 plus utilities. Sunny room in
Westlake, Daly City house. Quiet,
clean, international. Responsible, non-
smoking female preferred. Jeanny 992-
8662, Steve 994-8444 morning best.
\$25 and up weekly/nightly rentals.
Newly furnished. Ideal Nob Hill
location. Public transportation, cable
TV, clean, secure building. Laundry
facilities. Continental breakfast. 885-
2987.
\$250 up rooms for rent; utilities paid,
Victorian building in Hayes Valley. 863-
0873.

\$20/day, \$90/weekly and up. Newly furnished secure rooms, professional management, laundry facilities. SOMA area. 255-1110.

Berkeley Manor Boarding Home. We welcome private people for independent living, as well as S.S.I. We provide transportation service to doctor's office, three meals daily, a complete maid service, 24-hour supervision, no stairs. 821-0700.

Hotel Solis
Cozy, clean and hip. Rooms for rent. Folsom at 8th. Monthly rates from \$350-\$400. Call 431-8334.

SPACE FOR EXCHANGE

Manhattan
Completely furnished and equipped, large, one-bedroom apartment in lovely, safe, prewar building on upper west-side. Exchange for similar in San Francisco for at least six months. (212)362-5620.

SUBLETS

\$450. Month of October, possibly longer. Share spacious Noe Valley flat with one woman; large bedroom, hardwood, sunny, easy transportation, parking. Lesbian preferred, 550-1059.

Haigh/Cole Valley Sublet
Large, furnished, one-bedroom flat with view. Near Golden Gate Park. Available October and November. \$525 per month. Call Stu. 564-5707.

November 17th through December 28th. Three-bedroom Noe Valley house. Yard, parking, cat. \$750 total plus deposit. 821-4890.

Russian Hill sublet. Large, sunny room with view. Share two-bedroom apartment with straight male. October 1 to January 31. \$400 a month. 285-8324.

Spacious 3-bedroom flat, centrally located, near Golden Gate Park, beach, bridge, Muni, Richmond District. One roommate, female, nonsmoker to be shared with. Available October 11-December 19. \$300/month. Call Sharon 752-4593 home, 957-3107 work.

The Best Deal In Town
If you're thinking about selling your car, truck, RV or motorcycle, now is the best time to do it. You can run a three-line ad in the Bay Guardian Classified Section for only \$14 for 6 weeks! Call 524-2506 for details.

VACATION RENTALS

Carmel (Point)
Two short blocks to sea. Fully-equipped three-bedroom, two-bath, garden charmer. Sleeps six. \$900 first week, less thereafter. 406-4731-1515.

Mendocino ocean front country house. Two-level bedrooms, fireplaces, wrap-around deck, 90 acres private beach, hot tub on 300-foot bluff. \$700-\$1,000/week. Call 415-882-9480.

Sausalito, deluxe waterfront house, million dollar view, one-two bedrooms, fireplace, kitchen, two days minimum, \$125/day. 332-5601.

Tahoe North Shore condominium. Sleeps six, furnished, pool, hot tub, tennis courts, close to ski resorts. Discounts for early reservations. 837-2880.

Vacation In Paradise: Kauai beach house; three bedrooms, 1/2 bath; 1/3 acre landscaped yard; 200 feet from secluded beach; \$500 per week; pictures available. (415) 348-8903.

RENTALS WANTED

Berkeley: two-bedroom house or ground level duplex plus storage for retired librarian and mother. Needed immediately. 22-year rental sold. 654-0394.

Host Families Wanted
English language institute seeks room and/or board for foreign students in the Richmond, Sunset, Pacific Heights area. Call SFIE. 221-9200.

Keyboardist (beginner) looking for attractive rental to share with other musicians. Straight, Dolores Park preferred. Dermot. 775-9126.

Sunny Room Wanted
Female artist seeks room in flat or house with lots of light to paint and sleep in. Prefer Mission, Haigh, Western Addition area, hardwood floors. Will pay up to \$350 per month. Call Maeva at 861-2095.

WORK SPACE

\$245-Clean, quiet private studio. No live-in. San Francisco. Includes utilities. Private entrance. 560-7220.

Art Studios, live/work, 600 square feet-\$425/month; 3,000 square feet-\$1,200/month. Oakland storefronts, high ceilings, skylights. 452-1814.

Commercially Zoned Work Space
Newly renovated, 17 x 28 room. Great for office/studio/cottage crafts. Lower Potrero. Share with art director, artist, possibly live-in. \$600/month, kitchen & bath. Gary 824-4791.

East Bay: New work/office space, \$550 and up. 1000-3000 square feet. Excellent freeway access, front parking. Safe, clean area. High ceilings, FAX, copying, conference room, air conditioning. Lots of light. Call Buzz 430-0133.

Live-in work space. Share 2,000 square feet at 3rd and Harrison with two others. \$420 per month, utilities included. Deposit and key fee. \$413-1177, Bill or Kate.

Live/work studio. Western Addition near USF. 800-plus square feet. High ceiling with loft, full kitchen & bath. Washer/dryer hookup. Wall-to-wall carpet. No dogs. \$800/month. 931-9717.

New Live/Work Artist Studios
Oakland. Skylights, secure, parking, laundry. From 1050 to 2025 square feet. From \$600. Please call Elaine, 547-7177.

OFFICE AND RETAIL SPACE AVAILABLE.
WEST BERKELEY PRIME LOCATION. 600-4,000 SQUARE FEET. CALL JIM 526-3000.

Studio to share in San Francisco. Painter preferred. No live-in. Safe building, good light. 391-1226.

Want To Move!
Professional artist seeking good live-in studio in S.F. Can exchange for 3000 square feet live/work in Oakland. Call Keith 465-6508.

NOBEL CENTER FOR THE ARTS
Fully-equipped art/drama instruction space. Hourly, daily & weekly rental. 34 Dolores at 16th St. Free parking. Great rates. 415-742-9232 SF

COMMERCIAL SPACE

Pleasant, light, individual therapy offices and group room. Whole or part days, evenings, & weekends. SF Center for Holistic Counseling. 864-3405.

\$250/month. Unfurnished psychotherapy office on California Street at Steiner. Small, but nice with window facing garden. Share waiting room, kitchen and staff room with three other offices. 221-5110.

Affordable Oakland Locations
Office/studio space: 120-250 square feet. \$100-\$125. Warehouse/shop: 6,000 square feet. \$2,000. Near bridge, clean, secure. 652-0800.

Attractive Union Street therapist offices. Huge, bright, some with views, fireplaces and glass bookcases. Waiting room, kitchen, near parking. Full/part time. Dr. Good: 346-0657.

Cozy, attractive, 8' x 12' San Francisco psychotherapy office. Tuesday late afternoons-evenings, Saturday. \$450/hour. 527-3579.

Large office with waiting room, kitchen, backyard, sundeck, and seminar room. SF/Richmond District. Full/part-time. Psychotherapist, chiropractor or other professional. David or Bob, 221-6622.

Large, Sunny, Furnished Office in Pacific Heights, available three full days and two 1/2 days per week. Buses on corner. Good street parking. Great office for therapy, writing or massage. Call 567-4162.

Noe Valley-small, well-located, quiet office with shared waiting room and kitchen. Available by the day, \$120 per month. 550-8255.

Office/clinic space. Shared waiting/storage room for M.D., chiropractor, acupuncturist, therapists and other health providers. Full or part-time. California Street and 2nd Avenue, San Francisco. 566-8625.

Prestigious Sacramento Street, San Francisco. Counseling, bodywork or doctor, office spaces to share. Garden, serene environment. \$6.50 & \$5.00/hour. Call 563-3311.

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Professional classroom. 150 maximum. New. Good rates. Downtown San Francisco. 863-6507.

Psychotherapy Offices
Attractive, furnished offices available for psychotherapists, holistic practitioners, for individual, couple, and family work, groups and workshops. Weekdays, evenings, weekends. San Francisco-Richmond District. 751-6714.

Psychotherapy office in Victorian suite. Prime Sacramento Street location. Pleasant, quiet, with double doors, closet, shared waiting room. 567-7771.

SOMA studio/office. 700-plus square feet. Wall-to-wall windows. Extra high ceiling. Great natural light. Ideal for designers or architects. Parking! Easy freeway access. \$950. 621-6373.

Store For Lease. Retail store building, up to 2,500 square feet on major street. Good traffic, next to Pacheco Post Office, 4968 Pacheco Blvd. Phone 228-6180 or (209) 847-3198.

SUNNY SUBLET
Leasehouse One next to Levi Plaza. One, two, or three offices, 11 x 9, \$325-\$450 each. Furnished/unfurnished. Copier, FAX available. Free health club, scenic deck, kitchen. Short/long-term. 382-4909.

Two beautiful offices available for rent in Victorian, Sutter Street near Steiner. Spacious, hardwood floors, lots of windows, high ceilings, professional setting. \$625/month. New office, stained glass windows, ground level, access to garden and gazebo area. \$575/month. Call Mark at 564-9662.

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10.7 acres of beautiful forest, with all electric, custom, two-bedroom home, for sale by owner. Railroad flat. Must sell. (707) 745-5689.

Campground membership: Naco Resort Club. (415) 827-4006.

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Looking for person or people interested in sharing ownership of two-flat building or larger in a sunny part of SF. Leave message at 775-3880.

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GOVERNMENT HOMES. Delinquent tax property. Repossessions. Call (1) 805-887-6000, Extension Q-2862 for current repo list.

There's one place where thousands of people who share a New Age awareness can find new information every week - the New Age Network classification of the Bay Guardian classified. The place to look! The place to be! 824-2506.

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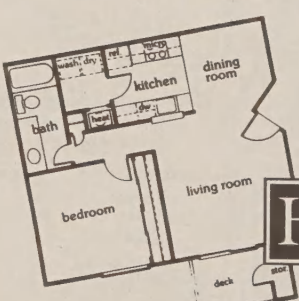
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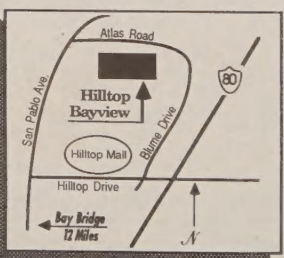
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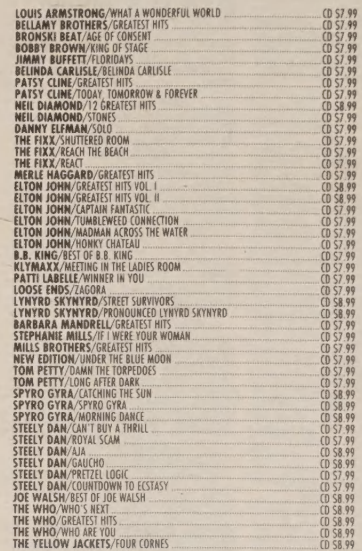
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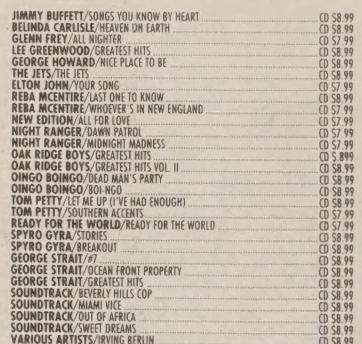
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Unlike the more common floating decoys, this hand-carved 19th century "stick-up" decoy attracted wild fowl to marshlands.



Hand painted custom tiles like these can be mixed with stock tiles to add color without a lot of additional expense.



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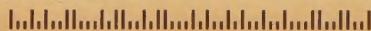
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Antique baskets hung on the spokes of a drying rack add a decorative focus to an empty corner.



Before refrigeration, families relied on ventilated storage chests called pie safes. This one probably dates from c.1850.



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There's a wealth of valuable information on antiques in almost every volume. You'll learn what to look for when you buy. How to spot good value at flea markets. And most importantly, how to preserve your treasures, from cleaning quilts to retaining the luster of pewter.

The four-poster, braided rug and antique lace set a romantic country mood in this Victorian style bedroom.



A Carefree Mix



The owner of this Manhattan apartment combined her furnishings and accessories with a free hand to create a relaxed country-style living room in the city. The formal Chippendale-style secretary and rustic coffee table mix easily with casual upholstered pieces. And the hammer-back chair—a family heirloom—offers the inexpensive wicker rocker that the homeowner bought at a flea market.

Three different rhinestones on the chair, pillow cover, and hanging quilt above—mix well because they are related by color. Chaise made of glazed cotton, designed from the 17th-century French chaise, which refers to the hand-painted and gilded fabrics made in the country during the 17th century.

A hand-painted polychrome fireplace, left, illuminates this high-ceilinged city living room.



This handsome old wood-burning stove was converted to gas and continues to produce memorable meals.

Teddy Bears, named after Teddy Roosevelt, always feel right at home in cozy, country style rooms.



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AMERICAN COUNTRY will inspire you with dozens of ways to personalize the country look. Discover how easy it is to stencil original designs on walls and fabrics. Turn a simple kitchen stool into a work of art with nothing more than a paint brush. There are even easy-to-follow instructions for making your own quilt.

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